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ABSTRACT

This manual presents a collection of activities for grades three through seven which are designed to provide both teachers and students with all the instructional materials needed to make the Logo programming language an integral part of the educational environment. Each unit contains lesson plans, overheads, instruction sheets, and student work sheets. Some of the activities are off-computer while others require the use of the computer. A companion data disk--which is not included with this document--provides a series of Logo "tools" that can be used by students who have no prior knowledge of programming and only a beginning knowledge of Logo. The first of three units, Vocabulary/Dictionary Study, focuses on learning about words including word meanings, word parts, and dictionaries. The second unit, Dynamic Poetry, focuses on the images words convey and the meanings of phrases. The third unit, Dynamic Fairy Tales, provides students with the opportunity to create adventure stories. It is noted that this manual is not meant to teach programming; rather it is designed to help teachers use microcomputers as tools in the classroom. (19 references) (DB)

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About the Author

Ellen Siegel began her career in the field of elementary education as a classroom teacher. Smitten by computers, she moved away from the "regular" classroom and focused on teaching computer related classes (applications and programming) to children and adults in a private educational computing center. This led to a slight career diversion to industry where she worked for a start-up software development firm as a programmer, software tester, and documentation writer. Happily back in the field of education, Ellen has been developing and instructing long distance learning graduate classes through ISTE.

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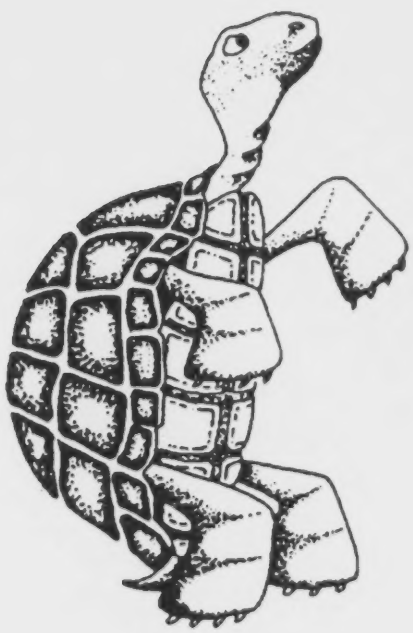
Wacky Words for Traveling Tales: Logo Applications in Language Arts

by Ellen Siegel



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Thanks to the many interesting articles in *The Writing Notebook* journals, especially Susan Whisenand's article which inspired the Dynamic Poetry unit.

Special thanks to Lynn Pedersen of the Family School in Eugene, Oregon who welcomed me into her class for Logo experimentation and for her color activity that appears in the Dynamic Poetry unit.

Finally a long round of applause to the following people who edited this work and provided much invaluable feedback: Sharon Yoder, David Green, Lynn Pedersen, Anne Miller, Marilyn Bushman, and Anita Best.

Wacky Words for Traveling Tales: Logo Applications in Language Arts

The Logo programming language has been available on microcomputers for over 10 years now. During that time, there has been great evolution in the way computers are used in the classroom. Ten years ago, there was very little good educational software, and much of the emphasis in the computers use was placed on learning to program. Today, however, there is a richness of software available at affordable prices. Software that teaches, software that assists learning, and software that serves as a tool for the user is readily available to students of all ages. Why then still use Logo?

The proponents of Logo have long argued that the Logo environment is especially good for learning problem solving. They have emphasized the importance of discovery learning, cooperative activities, and integration of Logo into the curriculum. Unfortunately, the materials that come with most version of Logo provide teachers with few of the tools needed to implement Logo in a powerful way. Too often teachers have found it necessary to spend many hours developing materials or to simply stop using Logo because of lack of time in their busy days.

There is no doubt that Logo is a powerful learning environment. Children take real ownership of their projects. Logo provides an environment in which they can explore and learn in ways that interest them. They can enhance their learning of other subject areas by their experimentation with Logo.

This collection of activities is for grades three through seven (ages 8 to 13). They are designed to provide both teachers and students with all the materials needed to make Logo an integral part of a series of language arts activities. Each unit contains lesson plans, overheads, instruction sheets, and student work sheets. Some of the activities are off-computer; some require the use of the computer. A data disk is included with a series of Logo "tools" on disk that can be used by students who have no knowledge of programming and only beginning knowledge of Logo. All of the activities are appropriate for use at a variety of levels in the elementary language arts curriculum.

There are three units in this book. The first, Vocabulary/Dictionary Study, focuses on learning about words. In it, students think about the meanings of words by studying word parts, using dictionaries, creating definitions, and even making their own dictionaries. The second unit, Dynamic Poetry, focuses on the images that words convey when they are put together in a variety of ways. Students are encouraged to think about the meanings of phrases and to present their work in a dynamic manner using the computer. The final unit, Dynamic Fairy Tales, provides students the opportunity to create "choose your own adventure" stories. This unit requires cooperative activities among groups of students and creative effort both by individuals and groups. It is the culmination of the work done in the first two units.

The book makes an effort to help you, the teacher, use the computer as a tool in the classroom. The lessons encourage making use of process writing and collaborative learning. They are flexible enough so that they can be spread over many weeks of class time and integrated into a number of subject areas.

Although the goal of the book is not to teach programming, you will find that both you and your students will learn more about programming as you work with the activities provided here. In addition, the Logo programs and materials are flexible enough that they can be incorporated into a wide range of activities or areas of study.

To use these materials, you should have some background in using the process writing approach with your students. You should be comfortable using a wide variety of debriefing and

questions strategies with your students. You should be willing to accept a wide variety of responses and opinions from students and should honor and encourage a wide range of learning styles from students.

In addition, you should have some experience using the computer so that you are comfortable manipulating disks and organizing classroom activities around the computer facilities available to you. Although you do not need to be an expert Logo programmer, you should have some familiarity with Logo so that you can help students understand error messages or simple problems with getting started with Logo.

Be sure and make a backup copy of your data disk. Permission is granted to make copies of the worksheet and data disk for the students in your class(es).

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Unit I
Language Arts
Vocabulary/Dictionary Study

Focus of the Unit
To provide students with a series of activities to increase their interest and ability to decipher new vocabulary words and at the same time to gain an appreciation of the purpose and format of the dictionary.

Skills Covered
Vocabulary development (through study of morphemes)
Dictionary study
Creative writing

End Product
Using a Logo database entry program, students will create and illustrate original words based on their study of the dictionary and morphemes.

Phases and Activities Overview

Phase 1: The Dictionary

Activity 1: Dictionary Study—Suggested Topics for Research

Activity 2: Know Your Dictionary Estimation Activity

Activity 3: Dictionary Treasure Hunt

Activity 4: What's in an Entry?

Phase 2: Vocabulary Development

Activity 5: Morpheme Study

Activity 6: Two Activities Designed for Practicing Morphemes

Phase 3: Creating New Dictionary Entries

Activity 7: Dictionary of Wacky Inventions

Activity 8: Logo Dictionary Maker

In Phase 1, the students will study the dictionary. Students will be assigned questions about the history of the dictionary and expected to present their reports to the class. At the same time, the whole class will study individual dictionary entries.

In Phase 2, the students will explore the many morphemes that exist in the English language. They will be given the opportunity to decipher new words with this new understanding of morphemes. Once they have a grasp of several morphemes, they will create their own words by combining morphemes.

In Phase 3, the students will combine Phase 1 and Phase 2 by creating a dictionary entry for the new word that they created in the morpheme study. A Logo database entry program will enable them to enter and print their words. Once the words are illustrated, the dictionary can be bound and displayed.

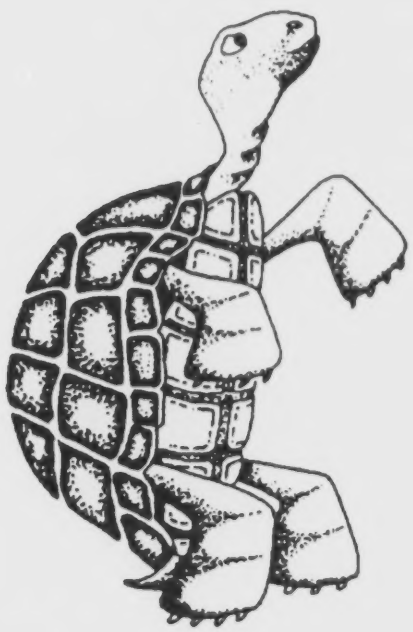
Scope and Sequence

Day	Activity	Materials Needed	Subject Area	Time Required*	Notes
1	**Activity1:** Dictionary Study	Chart Paper or PC Viewer and WP Software	History	Students will need a few days to research their topic.	This is an independent study activity.
1	**Activity 2:** Dictionary Estimation	Dictionaries (one per pair of students), Worksheet A, pencil, ruler, scale, calculator	Math	45-55 minutes	
2	**Activity 3:** Dictionary Treasure Hunt	Dictionaries, Worksheet B, pencil, Chart Paper or PC Viewer	Dictionary Study	30-40 minutes	
3	**Activity 4:** Dictionary Entry	Dictionaries, Worksheet C, pencil, Chart Paper or PC Viewer	Dictionary Study	40-45 minutes	
4	**Activity 5:** Morpheme Study	Dictionaries, Worksheet D, pencil, Chart Paper or PC Viewer	Vocabulary Development	55-65 minutes	
5-8	**Activity 6:** Two Activities for Practicing Morphemes	Sniglet Logo, Morpheme Concentration, Dictionaries, Sniglets article	Vocabulary Development	20 minutes	*Once introduced these activities can occur any time during a students "free" time —or there can be assigned times.
9	**Activity 7:** Wacky Inventions	Pencil, Paper, Morpheme List	Creative Writing, Vocabulary Development	55-65 minutes	This activity and the next as well, require that the students have had ample practice with the morphemes.
10	**Activity 8:** Logo Dictionary Maker	Computer, Logo Dictionary Entry Tool Worksheet E, pencil, dictionary for each pair of students.	Creative Writing		

**Time Required varies according to age and ability level of the students.*

Phase 1:
The Dictionary

In Phase 1, students will study the dictionary. They will be assigned questions about the history of the dictionary and expected to present their reports to the class. At the same time, the whole class will study individual dictionary entries.



Activity 1:
Dictionary Study—Suggested Topics for Research

Note: The appendix at the end of this unit provides background information about the history of the dictionary for the teacher.

Suggested Time Units
Introduce Activity: 30 minutes
Student Activity: This is a background activity that can be assigned at the beginning of the unit and students can be given one week to accomplish. Daily time allotted to this task depends upon the age and mastery level of your students. Some questions require short answers, some long reports.
Sharing Perceptions and Ideas: this varies depending upon length of the students' reports.

Materials Needed
Chart Paper or PC Viewer and Word Processing Software

Introduce Activity
Try to imagine dictionary-related questions that might motivate your students as well as put this dictionary/vocabulary unit into perspective. Begin with a series of questions for students to discuss:

- How do you know that a word is a word? Just because you never heard it before doesn't mean that it isn't a word?
- How does a word become a word?
- Can you think of a word that you know that your parents, grandparents never used when they were young?
- Why do you think dictionaries came into existence?
- Who regularly uses dictionaries?

Document on chart paper (or PC Viewer and word processing software) and discuss any questions that the children themselves pose during this discussion. This discussion should lead to questions that the students will research.

Listed below are alternate questions that you and your students might find of interest.

Query: Have some students define the following dictionary related vocabulary words: Philologist, Lexicographer, Nonce words, Unabridged.

Query: Who makes dictionaries? Who made the first dictionary for children? Assign reports on Monks, Samuel Johnson, Noah Webster, Edward Thorndike.

Query: There are over 250 different kinds of dictionaries. How many can you name?

Query: Where did the term "glossary" originate? *(Monks in seventh century who wrote notes in the margins of their hand-lettered books to help define the words for other less knowledgeable monks. The notes came to be called glosses, from which we get our word glossary.)*

Query: What can you find out about Samuel Johnson? *(Preferred taverns and storytelling)*

Query: How did Noah Webster feel about Samuel Johnson's dictionary?

Query: Can you find words that were native to America that would have appeared in Johnson's dictionary, but not Webster's?

Query: We use 1,700 Native American words in everyday speech. Can you name some? *(moose, moccasin, wigwam, chocolate, potato)*

Query: How long did Webster spend writing *American Dictionary of the English Language? (22 years)*

Query: What is a citation slip? *(It is the dictionary maker's basic tool for creating a new dictionary. A 3 * 5 card, it lists a word, the sentence in which it is used, the form of the word, the author's name, the publication in which the quotations appeared and the page and column number and date. Citation slips are filed in banks of shallow drawers arranged alphabetically, about 850 slips fit in a drawer. (Merriam Webster has over 12 million slips) Editors add about 125,000 citation slips to the files each year.*

Query: Can you find new words that have appeared due to scientific discoveries? *(Laser, floppy disk, CD-ROM, hypermedia)*

Query: What is a nonce word? *(Words used once or twice and then not used again)*

Query: Who was Edward L. Thorndike? *(first children's dictionary)*

Query: What is included in your dictionary, other than word definitions? *(Atlas, foreign language section, important world history dates, tables and lists, air distances between cities, ocean depths, radio frequencies, chemical elements, etc)*

Activity 2:
Know Your Dictionary Estimation Activity

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15 - 20 minutes
Sharing Perceptions and Ideas: 15 - 20 minutes

Materials Needed
Worksheet A—Know Your Dictionary
Pencil and Paper
Scale
Ruler
Calculator

Introduce Activity
You may want to offer the following information before the students begin their activity.
The largest dictionary takes up a whole bookshelf, weighs over 100 pounds, and costs more than $300. The basic difference is the size of the dictionary: Kindergarten dictionary has approximately 500 words, grade 1 has 800 words, grade 2 has 3,500 words, grades 3 and 4 have 18,000 to 20,000 words, grades 5 through 8 have 60,000 words, High School has greater than 130,000, and an unabridged has between 250,000 and 500,000 words in 2,000 to 3,000 pages.

Student Activity
Students will be examining the dictionary. They will need: Worksheet A, a ruler, a bathroom scale for weighing the dictionary, pencil, and a calculator to help them with this assignment.

Sharing Perceptions and Ideas
Discuss the estimations. Discuss the methods students used to weigh and measure.

Activity 2:
Worksheet A—Know Your Dictionary

Name _____ Date _____

First estimate, then determine actual values:

	Estimate	*Actual*
1. How many words per page?	_____	_____
2. How many words in book?	_____	_____
3. Which letter has the most words?	_____	_____
4. Which letter has the least words?	_____	_____
5. Which letter is in the middle of the dictionary?	_____	_____
6. How many pounds does the dictionary weigh?	_____	_____
7. How many inches (centimeters) thick?	_____	_____

Bonus
Printing 660,000 copies of one new 150,000 word dictionary requires a strip of paper 5 feet wide and 18,000 miles long. If you started in your home town, how far around the world would you get with this strip of paper? (p. 35—Kraske)

_____

_____

_____

Over 60 million dictionaries can be found in American homes. One dictionary per how many people ? _____

Activity 3:
Dictionary—Treasure Hunt

Suggested Time Units
Introduce Activity: 10 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15 minutes

Materials Needed
Dictionary
Worksheet B—Treasure Hunt
Pencil
Chart Paper (or word processing software with PC Viewer)

Introduce Activity
Students will be exploring the treasures hidden within the dictionary. This is intended to be a fun activity for pairs of students to accomplish. Remind students that their research will be shared.

Student Activity
Students may work alone or with a partner to complete the activities described in Worksheet B.

Sharing Perceptions and Ideas
Students share favorite discoveries. Record on a chart.

Activity 3:
Worksheet B—Treasure Hunt

Name _____ Date _____

Find a word with more that one syllable. _____

Find a word that derived from another language. _____

Find a word with more than one meaning. _____

Find a word that has an unusual form. _____

Find a word that is a verb _____

noun _____

adjective _____

Find a word that lists synonyms, antonyms. _____

Bonus: Find a word that came from a person's name (eponym). Example: Jules Leotard was a French circus performer of the mid 19th century. He thrilled Parisiens with the world's first aerial somersault from a flying trapeze. He also designed his own costume: a stretch, one-piece, body-hugging suit so he could fly through the air with the greatest of ease. He called it "natural garb," and today acrobats, dancers, and gymnasts wear "leotards." (from *Guppies in Tuxedos Funny Eponyms* by Marvin Terban)

Activity 4:
What is Included in a Dictionary Entry?

Introduce Activity: 5 minutes
Student Activity: 10-20 minutes
Sharing Perceptions and Ideas: 15 minutes

Materials Needed
Dictionary entry sample
Dictionaries, for pairs of students to share
Overhead, black line of dictionary entry
Worksheet C—The Entry

Vocabulary
Entry: a word listed alphabetically in a dictionary or reference book, usually with its definition or explanation.

Introduce Activity
Tell students that they will be exploring their dictionaries to see what is in them.

Elements include: spelling, syllabification, stress, pronunciation, part of speech, unusual reflective forms, definition, usage, information if limited to particular region, time, subject, cross references, etymologies, derivatives, synonyms

Student Activity
Students can explore the dictionary using Worksheet C as a guide.

Sharing Perceptions and Ideas
Hand out samples of the dictionary entry below, or use the overhead. Find out the elements students discovered. What does this entry include. Find out if any students found words with all of the elements included.

define (di fin) v.t., -fined, -fin.ing.
1. to state the exact meaning of (a word, etc.).
2. to describe exactly: to define judicial functions.
3. to fix the boundaries of.
4. to make clear the outline or form of.
   - de.fin'a.ble, adj. - de.fin'ably, adv.
   - de.fin'er, n.

The Random House Dictionary, Ballantine Books, New York, 1980

Dictionary Entry

define (di fin) v.t., -fined, -fin.ing.

1. to state the exact meaning of (a word, etc.).

2. to describe exactly: to define judicial functions.

3. to fix the boundaries of.

4. to make clear the outline or form of.

- de.fin'a.ble, adj. - de.fin'ably, adv.
- de.fin'er, n.

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Activity 4:
Worksheet C—The Entry

Name _____ Date _____

Record all of the elements you can find that are included in a dictionary entry. Since all entries might not include all of the elements available, you will need to look at several entries within your dictionary.

Which elements are always available?

_____

_____

_____

Which are sometimes available?

_____

_____

_____

Which are rarely available?

_____

_____

_____

Bonus: What other kinds of information are included in your dictionary? (atlas, foreign alphabets, etc.)

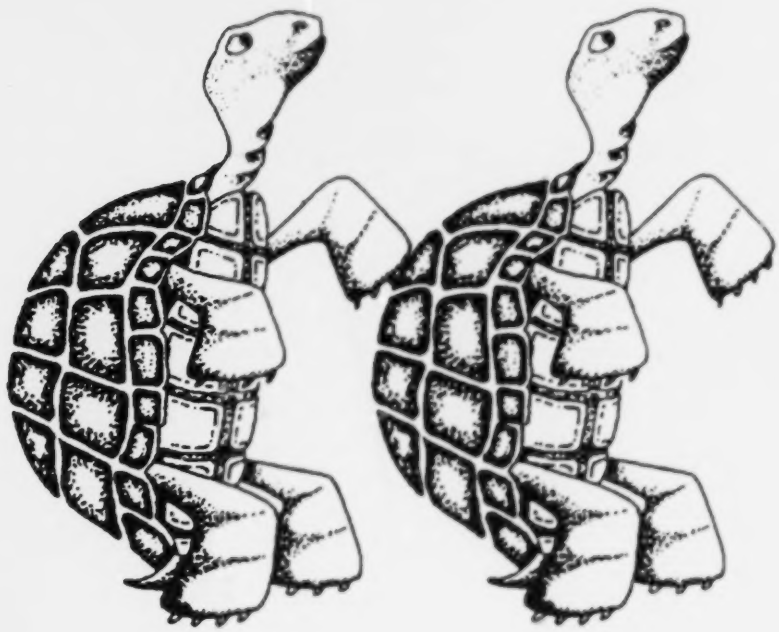
_____

_____

_____

Phase 2:
Vocabulary Development

In Phase 2, students will explore some of the many morphemes that exist in the English language. They will be given the opportunity to decipher new words with this new understanding of morphemes. Once they have a grasp of several morphemes, they will create their own words by combining morphemes.



Activity 5:
Morpheme Study

Suggested Time Units
Introduce Activity: 20 minutes
Student Activity: 20-30 minutes
Sharing Perceptions and Ideas: 15 minutes

Materials Needed
Dictionaries, for pairs of students to share
Chart Paper (or word processing software with PC Viewer)
Worksheet D—Morphemes

Vocabulary
Morphemes: a grammatical unit that represents a meaningful part of a word.

Introduce Activity
Words come in families. Have the following words written on chart paper/blackboard (or word processing software with PC Viewer), and ask what these words have in common: autograph, biography, geography, paragraph, photographer, seismograph, stenographer, telegraph, graphic, typography (*all have graph meaning "something written or recorded"*). Can the students determine the meaning of each of these words? Look up unknown words in the dictionary.

Alternative morphemes: anthropo (human), auto- (self or same), biblio- (book) bio- (life), hydro- (water), iso- (equal), micro- (small), mono- (alone, single, one), neuro- (nerve), omni- (all), penta- (five), phon-, phono- (sound), photo- (light), poly- (many), proto- (first), pseudo- (false), tele- (over a distance), trans- (across, beyond), uni-(one)

Student Activity
Students will use Worksheet D to explore word families.

Sharing Perceptions and Ideas
Have students volunteer sentences they used with morphemes. Compare sentences using same morphemes (but different words). Make charts with the morpheme written on the top. Have students add words to the chart as they discover them.

e.g. tele:	micro:	port:
telecast	microcosm	import
telecommunication	microbe	export
telegram	microcomputer	deport
telegraph	microfilm	report
etc.	etc.	etc.

Activity 5
Worksheet D—Morphemes

Name _____ Date _____

Define the following morphemes on a separate sheet of paper. Find one word that included this morpheme and then put the word into a sentence.

anthropo- _____

auto- _____

biblio- _____

bio- _____

hydro- _____

iso- _____

micro- _____

mono- _____

neuro- _____

omni- _____

penta- _____

phon/phono- _____

photo- _____

poly- _____

proto- _____

pseudo- _____

tele- _____

trans- _____

uni- _____

Activity 6:
Two Activities Designed for Practicing Morphemes

Suggested Time Units
Introduce Activity: 20 minutes
Student Activity: 20 - 30 minutes

Materials Needed
Game #1: Sniglet Logo (SNIGLETS—on data disk)
Game #2: Morpheme Logo cards
Dictionaries for each pair of students
Word Study, Logo Style by Judi Harris (Logo Exchange, February 1990)

Teacher Preparation
Read Judi Harris' *Word Study, Logo Style* article about Sniglets.

Game #1: Sniglet Logo program—Load the SNIGLETS Logo program. Familiarize yourself with the Sniglet program.

There are two commands in the Sniglets program, SEE and DEFINE.
1) **SEE** randomly generates a word by putting together morphemes. (Note: if you want to see a previously created definition, or add a new definition you must type DEFINE.
2) **DEFINE** asks you which word you would like to define and then prompts you to add your definition. You can:
   a) look at words you have previously defined
   b) create a new word and new definition
   c) define a word that was generated by the SEE command.

Game #2: Morpheme Practice Cards—Using a copy machine, copy the cards provided onto card stock paper. Cut out the cards. Select those morphemes you would like students to practice.

Introduce Activity
Explain to students that they will be practicing morphemes with two activities—exploring sniglets with a Logo program and playing Morpheme Concentration. Describe that a sniglet is any word that doesn't appear in the dictionary, but should. It will be a combination of the morphemes that they have been studying. If they come across a word part that they are unfamiliar with, use the dictionary!

The following sniglets are from *When Sniglets Ruled the Earth* by Rich Hall

Adhokum, n. In commercials, the belief that because the actor is wearing a white lab coat, he must be an expert.

Compizzable, adj. The capacity of group to actually agree upon toppings for a pizza ("Okay, no pepperoni, but we've got to have mushrooms").

Whimbledown, n. The fuzz on tennis balls.

Note: *After being introduced, these activities can be completed during "free" or "choice" time throughout the day.*

Student Activity

1) Morpheme Concentration: place cards face down on floor or table. Students turn over 2 cards, if morpheme matches definition, keep cards.
2) Sniglets (Logo): Students define words that are combinations of morphemes. Once Sniglets has been loaded: Type SEE to generate a new word. Type DEFINE to see a word's definition or add a new word and its definition. If no definition exists, create one. To end the program and return to the Contents Page press Esc.

THE LOGO CENTER

Edited by Judi Harris, Molly Watt, and Sharon Yoder

Word Study, Logo-Style

by
Judi Harris

PNEUMONOULTRAMICROSCOPICSILICOVOLCANOCONIOSIS (noun)

Yes, it's a word—the longest in *Webster's International Unabridged Dictionary* (third edition). But what does it mean? Let's look at it another way:

PNEUMONO ULTRA MICRO SCOP IC SILICO VOLCANO CONI OSIS

A lung (PNEUMONO) disease (OSIS) caused by inhaling dust (CONI) -like (IC) silicon (SILICO) and volcanic (VOLCANO) ash particles so exceedingly (ULTRA) minute (MICRO) as to be seen (SCOP) only with a microscope. (From Ehrlich, 1968, p. 522.)

You have just participated in syllabicalexicopology, or the study of word meanings by systematic syllabication and syllable analysis. "*Pneumonoultramicroscopicsilicovolcanoconiosis*" is a real word. "Syllabicalexicopology" is a sniglet, or a "word that doesn't appear in the dictionary, but should." (Hall, 1984, p. 3.)

The exploration of both types of words with Logo can make vocabulary study more meaningful (if you'll pardon the pun).

Vocabulary Relativity

Face it, facilitators. From the student's perspective, any new word might just as well be a sniglet as an unabridged dictionary entry. Which is more empowering: to memorize lists of words and definitions, or to decode word meanings by the analysis of their component parts? Ida Ehrlich , author of *Instant Vocabulary*, is one teacher who has chosen the second method. She presents 259 "keys," or word components, each accompanied by 15 to 20 recognizable examples chosen to illustrate each key's meaning. The keys are prefixes, suffixes, and root words. In this way, Ms. Ehrlich indirectly suggests that we empower children with the tools that they need to independently ascertain new word definitions.

Multi-syllabic strangers can be broken down into "mind-sized bytes," and consequently understood. Does this sound like Logo to you? It did to me.

Here's a good way to integrate the use and study of Logo into upper elementary, middle school, and high school language arts work. First, help the students to identify commonly used prefixes, suffixes, and root words, and research their meanings. Unabridged and collegiate dictionaries often list word parts and their definitions. Popular vocabulary self-study books, such as the one mentioned above, can also serve as resources. Then teach the computer the fruits of the research:

```
TO  STARTUP
MAKE "PREFIXES [UN RE TRANS IN DI]
MAKE "SUFFIXES [IBLE LESS NESS FUL MENT]
MAKE "ROOTS [PORT AUD VIS MEM CRED]
END
```

These lists may be as long as you'd like them to be. Just be sure that the elements are separated by spaces. The following procedure will cause the computer to generate and output a random combination of three elements (one from each of the three lists) concatenated to form a single sniglet:

```
TO  SNIGLET
OUTPUT  ( WORD  PICK  :PREFIXES  PICK  :ROOTS  PICK
    :SUFFIXES  )
END
```

It utilizes the PICK tool, presented in Glen Bull and Paula Cochran's wonderful article, "Poetry Sparks" (*NLX*, September,

1984). This procedure, which selects and outputs a random element from any specified list, should also be typed into the computer's memory:

```
TO PICK :LIST
OUTPUT ITEM 1 + ( RANDOM COUNT :LIST ) :LIST
END
```

To see the sniglet that the computer creates, type:

```
PRINT SNIGLET
```

To see many different sniglets, type:

```
REPEAT 20 [PRINT SNIGLET]
```

Capitalize Upon the Process

Sniglet author Rich Hall has published seven volumes of what promises to be a rather unabridged sniglet collection:

Sniglets (1984)
More Sniglets (1985)
Unexplained Sniglets of the Universe (1986)
Angry Young Sniglets (1987)
When Sniglets Ruled the Earth (1989)
Sniglets for Kids (1985)
More Sniglets for Kids (1986)

My students loved leafing through the books as inspiration for on- or off-computer vocabulary/sniglet work. Mr. Hall includes an "Official Sniglets Entry Blank" in each volume, and I encouraged the children to use it for their best creations.

A sniglet (or a dictionary entry) is of no value, though (save a few sniggles), if it is not accompanied by an appropriate definition. These procedures will tell the computer to store meanings for the sniglets that it generates, or to display the meaning of a sniglet already defined.

```
TO DEFINITION
TYPE [Please type the sniglet to define.]
MAKE "SNIGLET FIRST READLISTCC
IFELSE NAME? :SNIGLET [MEANING] [NOT.DEFINED]
END

TO MEANING
PRINT ( SENTENCE :SNIGLET "means THING :SNIGLET )
END

TO NOT.DEFINED
TYPE [This is a new sniglet.]
TYPE [Please type the definition.]
MAKE :SNIGLET READLISTCC
END
```

To use the procedures, type

```
PRINT SNIGLET
```

until the computer prints a sniglet that the user would like to define. Let's say that the computer has generated

```
REPORTLESS
```

and the user wishes to define this "word." He or she should then type

```
DEFINITION
```

If a definition has already been supplied for this construction, the computer might print

```
REPORTLESS means the state of being unprepared on
the day the "big report" is due
```

Otherwise, the computer will print

```
This is a new sniglet.
Please type the definition.
```

The computer will wait for the user to type a definition and press the <RETURN> key.

To preserve the sniglets and definitions generated while students use these procedures, save the page after each session and load that amended page back into memory the next time that the students work with sniglets. Each sniglet is saved as the name of a global variable, whose value is a list (the definition that the student typed).

The values of "PREFIXES, "SUFFIXES, and "ROOTS can be appended as the students learn new word components and their accompanying meanings. Dave Matt, a Charlottesville, Virginia speech pathologist, created a particularly popular set of values for his students to use, listed below.

```
TO STARTUP
MAKE "PREFIXES [UNI MULTI EX SEMI PRE POST BI DE
    ANTI MINI UN RE TRANS DI IN]
MAKE "SUFFIXES [LY MENT ABLE LESS FUL ISH ENCE ESE
    IZE ESS NESS IVE EST ITY IST]
MAKE "ROOTS [STOP FORGET BELIEV REPLAC KNOW IMAGIN
    WATCH CORRECT LEARN TEACH COLLECT EVENT WONDER
    IMPORTANT FORGIV GROUP ACTIV EQUAL]
END
```

These word parts, when combined with the sniglet tool procedures, yield such *bon mots* as:

DELEARNIBLE	SEMIIMPORTANTISH
ANTIACTIVENCE	PREFORGETIZE
UNCORRECTISH	INACTIVIVE
EXTEACHESE	TRANSIMAGINIST

Sneaky Sniglets

The objective here is, of course, to help students increase their vocabulary through the analysis of word parts and synthesis of word component meanings. So while they are happily generating and defining sniglets, the computer might produce a word like INAUDIBLE from the first set of prefix, suffix, and root word lists. As long as the students are defining the words based upon their component part meanings, they will generate something like this:

IN (not) AUD (hear) IBLE (able): "not hearable"

"Well," you might ask, "how will they know that this is a dictionary entry, and not a sniglet?"

ary entry, and not a sniglet."

Many of the children that I worked with quite naturally went to the dictionary to look up sniglets that "sounded real." Others, less inspired to use the lexicon tool, could be encouraged to do so by challenging questions, such as:

"How many sniglets does the computer generate before it produces a real word?"

"Is this pattern consistent?"

"How can you change the contents of the memory to guarantee the production of a real word (or a sniglet) every time? Every other time?"

A Final Word

I leave you now with a few of my students' favorite entries from Hall's *Sniglets* to inspire further exploration.

AQUALIBRIUM—The point where the stream of drinking fountain water is at its perfect height, thus relieving the drinker from (a) having to suck the nozzle, or (b) squirting himself in the eye.

BOBBLOGESTURE—The classroom activity of not knowing an answer but raising one's hand anyway (after determining a sufficient number of other people have also raised their hands, thus reducing the likelihood of actually being called on).

DISCONFECT—To sterilize the piece of candy you dropped on the floor by blowing on it, somehow assuming this will "remove" all the germs.

FLOPCORN—The unpopped kernels at the bottom of the cooker.

HOZONE—The place where one sock in every laundry load disappears to.

OROSUCTUOUS—Being able to hold a glass to one's face by sheer lung power.

SPIROBITS—The frayed bits of left-behind paper in a spiral notebook.

I would love to hear of your students' additions to this list.

(A previous version of this article first appeared in the February, 1987 issue of *Logo Exchange* magazine. All procedures included in this article are written in LCSI *LogoWriter* 2.0, but can be amended to operate within any full-featured Logo environment.)

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References

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Hall, R. (1984). *Sniglets*. New York: Macmillan.

BEST COPY AVAILABLE

anthro	human
auto	self, same
biblio	book
bio	life

hydro	water
iso	same
micro	small
mono	single, alone

nuero	nerve. nervous system
omni	all
penta	five
phone	device producing or transmitting sound

photo	light
poly	many, much
proto	first, original
psuedo	false, pretend

tele	**at or over a distance**
trans	**across, over, changing**
uni	**one, only one**
super	**great, over and above**

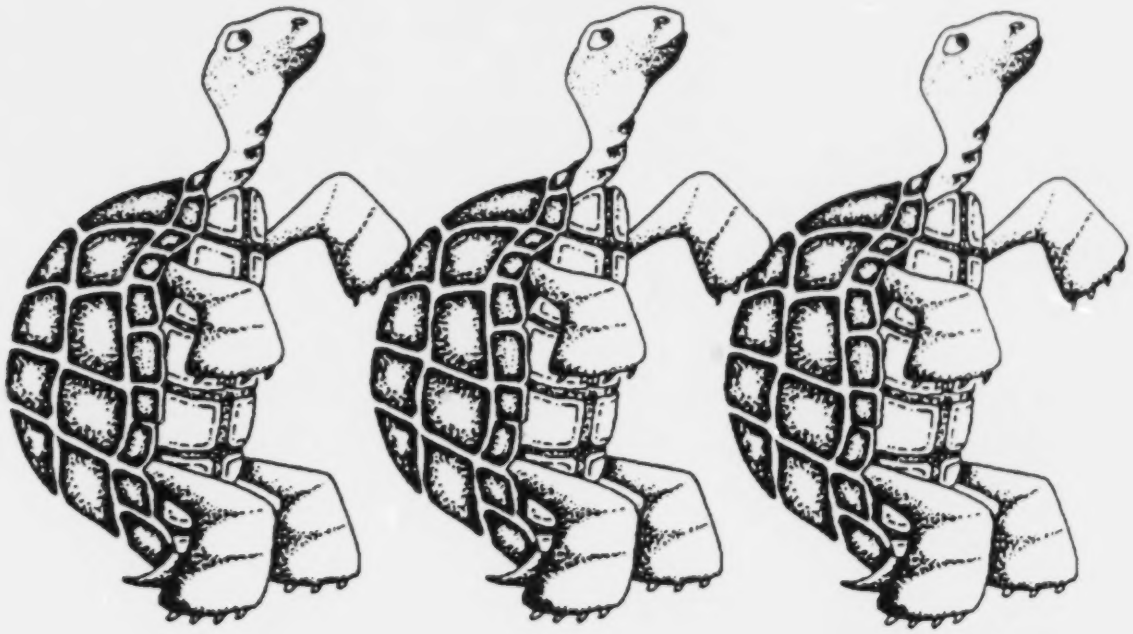
bi	**two, twice**
multi	**many**
extra	**outside, beyond**
mal	**bad, wrongful**

anti	against
mis	incorrectly, wrongly
meter	instrument for measuring
graph	drawn, written, an instrument that writes or records

gram	something, written
phobia	fear
scope	instrument for viewing
un	not, opposite of

Phase 3:
Creating New Dictionary Entries

In Phase 3, the students will combine Phase 1 and Phase 2 by creating a dictionary entry for the new word that they created in the morpheme study. A Logo database entry program will enable them to enter and print out their words. Once the words are illustrated, the dictionary can be bound and displayed!



Activity 7:
Dictionary of Wacky Inventions

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 20 - 30 minutes
Sharing Perceptions and Ideas: 20 minutes

Materials Needed
Pencil and Paper
Morpheme List

Introduce Activity
Explain that students will be creating their own inventions inspired by the morphemes that they have been studying, and the sniglets that they have been creating.

Write microtelehydrochronometer on the board and ask students to see if they can describe what this instrument might do? *(When you separate microtelehydochronometer into morphemes it could mean a small device that measures the age of a body of water on a distance planet.)*

Student Activity:
Students will combine as many of the following morphemes to create their own invention: scope, micro, multi, tele, trans, graph, gram, meter, pseudo, tele, phono, photo, chrono, hydro, uni, bi, tri. Feel free to include any other morphemes that have been studied.

Have the students draw their devices on separate sheets of paper.

Sharing Perceptions and Ideas
Have the students present their inventions to the class. Compare and contrast the inventions.

Activity 8:
Logo Dictionary Maker

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15 minutes for each pair of students

Materials Needed
Logo Dictionary Entry Tool (DICTIONARY—on data disk)
Worksheet E—Entering Your Word (or PC Viewer with Logo Dictionary Entry Tool)
New Invention Defined (previous lesson)
Dictionary Entry (for reference)
Computer with Printer

Vocabulary
Database: A collection of related data organized into records. Each record contains a number of fields. Examples include: telephone book (each person represents a record), dictionary (each word represents a record), recipe book, library card catalog, etc.

Introduce Activity
Explain to students that they will be creating their own dictionary database, and adding their entries into a Logo computer program. Review the parts of the dictionary entry. If you have not spent any time with databases, describe what a database is to the students and have them suggest examples of databases.

Using a PC Viewer, load the Logo Dictionary Entry Tool, (DICTIONARY) or display overhead of Worksheet E. Demonstrate how to type and then print their dictionary entries into the Logo program.

Student Activity
Complete Worksheet E, then use the Logo dictionary database entry program to enter your new word.

Activity 8:
Worksheet E—Entering Your Word

Name _____ Date _____

A. Have the following information prepared before working at the computer.

Your word _____

syllabication, stress _____

pronunciation _____

part of speech _____

definition _____

information if limited to particular region, time, subject

_____

cross reference _____

etymologies _____

synonyms _____

B. Type your dictionary entry into the computer.

1) Type Dictionary to begin. Press RETURN.

2) You will be prompted for "Your Word:" —type in your word.

3) You will be prompted for "Syllabication with stress mark:"—type in a word divided into syllables, add stress marks whenever appropriate.

4) You will be prompted for "PRONUNCIATION"—type in your word phonetically.

5) You will be prompted for "Part of speech"—enter noun, verb, or N, V.

6) You will be prompted for "DEFINITION"—define your word.

7) You will be prompted for "Information if limited to a particular region, time, or subject:."

8) You will be prompted for "Cross Reference:"—enter any applicable terms. (These may be fictitious.)

9) You will be prompted for "Etymologies:"—Enter the origin of the word. (These may be fictitious.)

10) You will be prompted for "Synonyms:"—Enter similar words. (These may be fictitious.)

11) You can save this entry—type Y or N. If you type Y, the program will ask you to name your page in order to save it. (No need to press RETURN.)

12) Do you want to print your dictionary entry? (Y or N) Y will print the contents of the screen. (No need to press RETURN.)

If you have made a mistake, you can edit the entry:

1) Press Open-Apple U (to get the entry.)

2) Move the cursor to the incorrect word or words.

3) Use backspace to erase the letter or letters to the left, then retype the correct word.

4) Press Open-Apple D (to return to the command line.)

5) To Print, Type PRINTSCREEN. To save, TYPE: NP "Any.name followed by SAVEPAGE.

C. Print out your dictionary entry.

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D. Add your illustration.

Activity 8:
Using the Logo Dictionary Entry Program

Your word _____

syllabication, stress _____

pronunciation _____

part of speech _____

definition _____

information if limited to particular region, time, subject

_____

_____

cross reference _____

etymologies _____

synonyms _____

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Appendix

Here are some background facts about the dictionary to pique student interest from (*The Story of the Dictionary* by Robert Kraske. (Harcourt Brace Jovanovich, New York, 1975)

Fact: The dictionary is the second most popular book in the English language. Every year, book stores sell more copies of it than any other book except the Bible.

Fact: The Oxford English Dictionary was published in 1928, took 71 years to write, has 16,569 pages in 13 volumes, weighs 105 pounds, and traces every word in the English language back for 10 centuries.

Fact: Before appearing in the dictionary, most words must be in use for at least five years and show up in print often enough to clearly establish their usage.

Historical Perspective of Dictionary

1604: Robert Cawdrey published "A Table Alphabeticall .. of hard usual English Wordes.

1623: Henry Cockeram, New Interpreter of hard English Words. He made up his own definitions.

1721: Nathaniel Bailey wrote *Universal Etymological English Dictionary*—a history of words rather than a word book dictionary. Surprisingly, "regular" people started using this.

1747: Lord Philip Chesterfield noticed widespread interest in Bailey's dictionary. He hired Samuel Johnson to write a new dictionary. Johnson introduced sentences to show how words were used. He completed *A Dictionary of the English Language* in 1755. It had two volumes, 12 inches wide, 19 inches high with 41,000 definitions and was a huge success.

> "Before beginning his dictionary, he believed that the written word was the foundation of language. Now he realized that it was people and the way in which they used words - spoken English, not books - that determined how language developed. Lexicographers for the next 2 centuries would follow the principles Johnson had established." Kraske (p.13)

Johnson believed American English to be different. He incorporated these new American words that arose from the Americans' experiences in their new land.

1806: Webster published A Compedious Dictionary of the English Language. (*compendious* means "concise, brief, a summary) This dictionary is important because it clearly proved the change Americans had upon the English language. Of the 37,000 words in the dictionary, about 5,000 were native to America: squash, skunk, raccoon, hickory, caucus, presidency, congressional, applesauce, bullfrog). Webster also changed the spelling of words to match the sound. For example, he dropped silent u in honour, second l in traveller, and changed re to er in theatre, centre. When he tried to drop silent e and b at the end of dumb, American's wouldn't comply.

1828: Webster completed *An American Dictionary* of the English Language: 2 volumes, 70,000 words, 12,000 American words. Webster added words, simply because people used them (a new concept at the time). Included Indian words: opossum, raccoon. This caused an uproar!

1840: Webster published final dictionary—5,000 more words that 1828 version. Since he couldn't find a publisher, he did it himself. When he died dictionary was sold to George and Charles Merriam.

1847: Merriam brothers brought out first Merriam-Webster dictionary and then again in 1864, 1890, 1909, 1934.

1857: Irish Archbishop, Dean Richard Trench—had the idea for a dictionary of the entire English language, a record—or biography of each word for as long as people kept written records—became The Oxford English Dictionary. 2,000 volunteer readers from all over the world sent in words. Some readers kept at the work for over 50 years.

1884: The first volume, A-B, was ready for the printer. It had taken 27 years to produce. By 1928 the tenth and final volume was published.

1933: The revised edition of the OED was published. It required 13 volumes, contained 414,825 definitions in 16,569 pages and weighed 105 pounds.

1935: Thorndike-Century Junior Dictionary was published. He and a group of readers began reading childrens' books, textbooks , magazines and newspapers. They read 30 million words, counting the words most often used in order to put into their dictionary the most frequently used ones.

1961: Merriam Webster published Webster's *Third New International Dictionary* of the English Language, Unabridged.

1972: *The American Heritage* School Dictionary (for kids) was published. The words were selected with help of computer (word frequency counts).

Unit II
Language Arts
Dynamic Poetry

Focus of the Unit
To provide students with a series of activities that encourage them to appreciate poetry and graphic design. This unit can be integrated with any theme that you are currently using in your classroom. The idea is that if students are already working with some specific factual information they can enhance that realm of study when exploring the same topics affectively using imagery.

Skills Covered
Appreciation of the words and imagery of poetry
Appreciation of the elements of graphic design
Transcribing original poetry to the computer screen and adding dynamic graphic designs

End Product
A dynamic original poetry collection using the text and graphics capabilities of Logo and utilizing the skills covered in the unit.

Phases of the Unit

Phase 1: Language Arts—Poetry Appreciation Activities

Activity 1: The Impact of Words

Activity 2: Finding Just the Right Word

Activity 3: "Describing the Action" Word Play

Activity 4: Imagining with Single Phrases, Dialogue Poetry

Activity 5: Original Poetry

Phase 2: Graphic Art—Appreciating Graphic Layout

Activity 6: What is Graphic Design and Why Study It?

Activity 7: Exploring Color Perceptions and Contrast

Activity 8: Poetry and Graphic Layout

Phase 3: Language Arts, Graphic Arts and Logo

Activity 9: Getting Your Poem onto the Screen

Activity 10: Adding Stamped Shapes to Text

Activity 11: Replacing Words with Shapes (Rebus)

Activity 12: Adding Pausing (WAIT) to Your Poem

Activity 13: Adding Animation to Your Poem

Phase 1 of the unit focuses on the study of poetry. Remember to integrate a theme from a social studies, mathematics, or science unit that you are currently studying.

Phase 2 studies graphic layout design. These activities could be introduced along with the final poetry lessons (refer to Scope and Sequence) to ensure a smooth transition to the computer activities.

Phase 3 combines Phase 1 and Phase 2 to create a dynamic poetry collection written by your class and transcribed into Logo.

Scope and Sequence

Day	Activity	Materials Needed	Subject Area	Time Required*	Notes
1	**Activity 1** Impact of Words	Paper and Pencil, Thesauri and Dictionaries, Chart Paper or WP software and PC Viewer	Language Arts: Poetry, Creative Writing, Vocabulary Development	50-60 minutes	
2	**Activity 2** Finding Just the Right Word	Pictures or Written descriptions, Paper and Pencil, Thesauri and Dictionaries, Chart Paper or WP software and PC Viewer	Language Arts: Poetry, Creative Writing, Vocabulary Development	40-50 minutes	If time is limited you can choose to omit day 2 and substitute day 3 activity, or combine day 2 and day 3.
3	**Activity 3** Describing the Action Word Play	Photographs of settings with action, Paper and Pencil, Thesauri and Dictionaries, Chart Paper or WP software and PC Viewer	Language Arts: Poetry, Creative Writing, Vocabulary Development	40-50 minutes	There are 2 activities for Day 3.
3	**Activity 6** What is Graphic Design and Why Study It?	Worksheet F, Chart Paper or WP software and PC Viewer, Sample Graphic Artwork (Ads, Record Album Covers, Books Jackets, Posters), Paper and Pencil, Chart Paper or WP software and PC Viewer	Graphic Arts: Art Appreciation, Career Awareness	50-60 minutes	
4	**Activity 4** Imagining with Single Phrases, Dialogue Poetry	Susan Whisenand's *Poetic Inspiration*, Sample Poetry (optional), Paper and Pencil	Language Arts: Poetry, Creative Writing, Vocabulary Development	45-65 minutes	There are 2 activities for Day 4.
4	**Activity 7** Exploring Color Perceptions and Contrast	Worksheet G, Pencils, Paper (4" X 4"), Paints, Art Prints, The Grey Lady and the Strawberry Snatcher	Art: Appreciation of Color and Contrast	40-55 minutes	Paints need to be premixed.

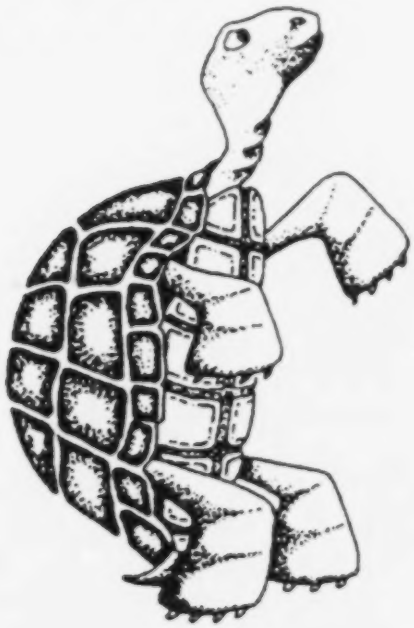
** Time Required varies according to the age and ability level of the group*

Day	Activity	Materials Needed	Subject Area	Time Required*	Notes
5	**Activity 5** Original Poetry	Photograph from Home, Paper and Pencil	Language Arts: Poetry, Creative Writing	50-70 minutes	There are 2 activities for Day 5.
5	**Activity 8** Poetry and Graphic Layout	Worksheet H, Paper and Pencil, Chart Paper or WP software and PC Viewer, Sample Poetry, Recordings of Poets	Graphic Design	50-60 minutes	
6	**Activity 9** Getting Your Poem onto the Screen	FOG, PUT.TEXT.SAMPLE, and PUT.TEXT Logo Programs, Logo, Computer, Text	Graphic Design and Poetry	15-20 minutes (ea. pair)	You can combine Days 6, 7, and 8, for those students familiar with Logo.
7	**Activity 10** Stamping Shapes	STAMP.IT.SAMPLE and STAMP.IT Logo Programs, Text, Logo, Computer, Shape Chart Color Chart, Coordinate Chart	Graphic Design and Poetry	15-20 minutes (ea. pair)	
8	**Activity 11** Rebus: Replacing Words with Shapes	SWITCH.SAMPLE and Logo Program, Text, Logo, Computer, Shape Chart, Color Chart, Coordinate Chart	Graphic Design and Poetry	15-20 minutes (ea. pair)	
9	**Activity 12** Adding Pausing (WAIT)	PAUSE.SAMPLE Logo Programs, Text, Logo,Computer	Graphic Design and Poetry	15-20 minutes (ea. pair)	
10	**Activity 13** Adding Animation to Your Poem	MOVING.SAMPLE and MOVING Logo Programs, Text, Logo, Computer, Shape Chart, Color Chart, Coordinate Chart	Graphic Design and Poetry	15-20 minutes (ea. pair)	

** Time Required varies according to the age and ability level of the group.*

Phase 1:
Language Arts Poetry Appreciation Activities

Phase 1 of the unit focuses on the study of poetry. Remember to integrate whatever theme from a social studies, mathematics, or science unit that you are currently studying.



Activity 1:
The Impact of Words or How Words Affect Us

Suggested Time Units
Introduce Activity: 20 minutes
Student Activity : 15 - 20 minutes
Sharing Perceptions and Ideas: 15 - 20 minutes

Materials Needed
Paper and Pencil
Thesauri and Dictionaries
Chart Paper (or word processing software with PC Viewer)

Vocabulary
Poetry: Poetry is a human and personal activity. It recreates feelings and moods. It clarifies thoughts and ideas. It is a form of speech that transforms experience into language. It is an ordering of words. (*How to Read and Write Poetry* by Anna Cosman, Franklin Watts, NY 1979, p.5)
Graphics: clear communication through pictures
Setting: the place or period in which the action of a story or play takes place
Perception: the act or result of becoming aware by means of the senses
Subjective: relying upon one's personal feelings or opinions

Introduce Activity
Tell students that they will be starting a unit on poetry. The poetry that they will be creating will eventually be entered using Logo and "illustrated" using the graphics available. You may choose to show **FOG** (Fog by Carl Sandburg) to the students at the outset, to motivate them.

Introduce poetry as a photograph of words *(painting a picture with words)*, one that carries strong imagery and emotions. Explain that a poet might start working with a specific setting in mind, or a specific feeling that they would like to "capture" in words. Since we are starting a poetry unit, we will start with the basic unit, the word. We will be exploring words in relation to specific settings and the feelings that they convey within these settings.

Introduce (Review) the point that words can have an emotion associated with them. Ask the students to describe how the following words make them feel: yellow, purple, mud, snow, baseball, bicycles, summer, winter, rain, sunshine, ocean waves, city lights, shopping malls, police officers, Rap music, violin music, etc. *Notice not all people have the same reaction to the same word.*

Ask students what they think affects how they sense a word?
(Words carry separate associations is every person's mind. Everyone's perception of words, and the combination of words is based upon experience, personal tastes, moods, and interests.)

Introduce the idea of weak or overused *(big, little, hot, cute, etc.)* vs. strong or fresh (extensive, paltry, blazing, fashionable, etc.) words. Explain to the students that they will be searching for words to replace the humdrum every day words.

Student Activity

Brainstorming overused vs. fresh words. Group students into pairs, have them search within the thesaurus or dictionary to find fresh alternatives to the bold-faced words below.

e.g. **big** vs. voluminous, expansive, comprehensive, sizable, considerable, behemoth.
little vs. diminutive, puny, paltry, intangible, featherweight, miniature, piddling
hot vs. torrid, sweltering, scorching, fiery, flaming.
cold vs. chilly, shivery, brisk, glacial, nippy, piercing
wonderful vs. remarkable, extraordinary, marvelous, superb, fabulous
cute vs. delicate, stylish, distinctive, stunning
terrible vs. frightful, ghastly, loathsome, direful, dreaded

Sharing Perceptions and Ideas

Have students share their words with the class. Have them say aloud some of the words they found and have others in the class determine:

1) whether the words were strong or weak, and
2) the feeling they associate with the words.

Activity 2:
Finding Just the Right Word

Suggested Time Units
Introduce Activity: 10 minutes
Student Activity: 15 - 20 minutes
Sharing Perceptions and Ideas: 15 - 20 minutes

Materials Needed
Pictures or written descriptions on cards of a setting (related to a unit currently being studied)

For a Weather Unit, written description might include:
1) Lightning splitting a tree in half near the town center.
2) Snow covering a vacant lot in an urban city.
3) Sunshine reflecting off a mountain stream.
4) A tornado raging through a wheat field heading toward a farm house.

Paper and Pencil
Thesauri and Dictionaries
Chart Paper (or word processing software with PC Viewer)

Vocabulary
Setting: the place or period in which the action of a story or play takes place.
Perception: the act or result of becoming aware by means of the senses.
Subjective: relying upon one's personal feelings or opinions.

Introduce Activity
Explain that students will be exploring words in relation to specific settings and the feelings that they convey within these settings. Encourage students to use words that are strong, to stretch for words that they normally do not use. Give students pictures from magazines or written descriptions of a setting (related to your unit of study).

For more advanced students: Explain that poets carefully select each word. Often the poet chooses a word that has more than one meaning to add either richer meaning or ambiguity to the poem. Have the students mark the words that they feel could have more than one meaning.

Explain how some people express themselves better with images and some with words. Have the students try to determine if they believe that they are stronger in one of these areas. (Perhaps you can pair the visual student with the verbal student in this activity.)

Student Activity
Have the students separate into pairs and write at least ten weak words, and ten strong words that describe the scene. *They must use single words only!* Use dictionaries and thesauri.

Sharing Perceptions and Ideas
Have the students share their words with the class. Have them say aloud some of the words they came up with and have others in the class determine:
1) whether the words were strong or weak, and
2) the feeling they associate with the words.

Make a chart displaying strong vs. weak words. If the class disagrees on classifications, discuss differences, could they be both? Remind class this is a *subjective* activity and therefore all answers are acceptable. At the end of the activity, put up students' work and accompanying pictures on the bulletin board.

Activity 3:
"Describing the Action" Word Play

Suggested Time Units
Introduce Activity: 10 minutes
Student Activity: 15 - 20 minutes
Sharing Perceptions and Ideas: 15 - 20 minutes

Materials Needed:
Photographs of a Setting with some action in progress, or Written Descriptions of a Setting
Written descriptions for a weather unit might include:

1) *Two children jumping in mud puddles without rain clothes.*
2) *The wind blowing executives' hats into a busy city street.*

Pencil and Paper
Chart Paper (or word processing software with PC Viewer)

Introduce Activity
Review the idea of trying to use strong vs. weak words with students. After you explain the activity, ask them to stretch their imagination (be poets) and combine words that they normally might not combine in "every day" language.

Student Activity
Give the students photographs, or pictures from magazines, (related to your unit), introduce a situation or set of circumstances leading up to that picture, or have students themselves introduce circumstances. Write one sentence describing the pre-existing condition or circumstances. (e.g., In regards to the mud puddle picture, imagine those children are on their way to a school performance, or imagine it is the first rain at a time when the area was frightened of drought.)

Next, have students write descriptive words paired with action words to describe what will happen next and what has already happened. Use 10 strong word pairs and 10 weak word pairs.

Sharing Perceptions and Ideas
Have the students share their word pairs with the class. Have them say aloud some of the word pairs they came up with and have others in the class determine:
1) whether the word pairs were strong or weak, and
2) the feeling they associate with the words.

Make a chart displaying strong vs. weak word pairs. If the class disagrees on classifications, discuss differences. Remind class this is a subjective activity and therefore all answers are acceptable. Display students' work on bulletin board.

Activity 4:
Imagining with Single Phrases, Dialogue Poetry

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15 - 30 minutes
Sharing Perceptions and Ideas: 15 - 20 minutes

Materials Needed
Susan Whisenand's "Poetic Inspiration"
Sample Poetry (optional)
Paper and Pencil

Vocabulary
Analogy: a partial similarity on which a comparison may be based
Simile: a figure of speech in which two unlike things are explicitly compared, as in "she is like a rose."
Metaphor: a figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance, as "the cloud is a pillow."
Stanza: a group of lines forming a division of a poem

Introduce Activity
Read Susan Whisenand's *Poetic Inspiration* from *The Writing Notebook* TWN Editorial Offices P.O. Box 1268, Eugene, OR 97440-1268.

Introduce or Review analogies, similes, and metaphors. If this is a new concept, spend some time giving and getting examples of similes and metaphors. Explain to students that you expect them to use at least one metaphor in this activity. Explain to students that they will be responding to poetry, one line at a time. Review that there are no sentences in poetry, but **lines** and that there are no paragraphs, but stanzas instead.

Prepare a poem to read to students, one line at a time.

Student Activity
Students will listen to each line of a poem, and respond in words with the feeling that they sense the poet is trying to convey, using their own words. Have students pair up with a partner to edit work so that it will flow smoothly. Suggest that they try to insert a metaphor or simile in their poems, if none exist. Encourage them to use strong words.

Sharing Perceptions and Ideas
Have the students share their poems with the class. Have them identify:
1) Strong words (word pairs) that were used
2) Metaphors and similes that were used
3) The feeling they associate with the poem

Discuss differences between poems written in the class. Remind class this is a subjective activity and therefore all answers are acceptable! At the end of the activity, put up students' work with the original piece of poetry on the bulletin board!

For the next activity, have students bring in a favorite photograph from home, depicting an especially memorable vacation or time in their life, or a magazine photograph that interests them.

Poetic Inspirations

Susan Whisenand

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Students in my sixth-grade class have been having a great deal of fun and success with an activity known as **Dialogue Poetry**. To begin the activity, I select a poem that has strong visual imagery within each line. The students set up their response paper so they can react to each line of the poem as it is read aloud to them. It is convenient if they skip a line after each of their responses. They do not hear the poem in its entirety until they have responded in writing to each line, including the title. Students may respond with a word, phrase, sentence, or whatever is needed to complete their thought.

"Lost" *by Carl Sandburg*
Desolate and lone
All night long on the lake
Where fog trails and mist creeps,
The whistle of a boat
Calls and cries unendingly,
Like some lost child
In tears and trouble
Hunting the harbor's breast
And the harbor's eyes.

After they have responded line by line to the poem in writing, the whole poem is read aloud. At that time any additions to the responses may be made. Next, volunteers are asked to share their writing in a reading response mode.

I read the original line and individuals give back their responses. This provides opportunities for other students to hear new ideas. Finally, I hand out original versions of the poem to each student. Using the poem itself and their responses, the students write a completely new poem using ideas they have in connection with the poet's thoughts.

The effects on student interpretations are rather dramatic. First, the model poem provides opportunities for strong visual imagery on the part of students, who are encouraged to respond in kind with their own images. Second, the parts of a whole are studied as they develop into a finished piece. Rather than becoming overwhelmed by too much information at once, students are able to focus on manageable portions, one at a time. Third, students gain through making their own personal connections with the poet and the poem itself. Finally, the children think the activity is fun and develop divergent responses to a poem that springboard into whole new pieces of writing.

It is important that the teacher select a poem with strong visual imagery and assist students with possible vocabulary stumpers that may confuse or mislead them. If students ask for clarification of words during the reading, give it to them. Some students may take longer to respond. The wait time for other students does not seem to be a problem. Often they add on to what they have to say or extend the poet's idea further.

After typing their poems on the computer, students may add to the project using a graphics program or by illustrating their work with crayons and colored pens.

From the poem by Sandburg, I received these poems:

"Lost" *by Melissa M.*
No place to go or run,
An empty desert full of images
Water gives its call
But disappears.
No where to go.
Lost at the top of a hill,
Searching,
Staring
Waiting for someone to come,
Alone.

"Forever" *by Lindsey B.*
A deserted beach, where everything on the sand is quiet.
A cold night, the moon reflects on the shimmering waves.
The fog is very thick and the palm trees are motionless and
the sky is windless
A small, scared child walks unsurely
across the desolate sand.
He looks at the endless beach, crying
Then picks up a rock and throws it into the deep blue water
and walks on, forever.

"Disoriented" *by Brad B.*
Separated from family
All night alone in the Bronx
Hoods and Druggies everywhere
The yawn of a police siren
Rings out in the darkness
The police take off too soon
Looking for shelter in a dark alley
Finding eleven freshly sharpened blades instead.

[Susan Whisenand, 1006 San Marcos Road, Santa Barbara, CA 93111.]

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Activity 5:
Original Poetry

Suggested Time Units
Introduce Activity: 20 minutes
Student Activity: 15 - 30 minutes
Sharing Perceptions and Ideas: 15 - 20 minutes

Materials Needed
Photograph from Home
Paper and Pencil

Introduce Activity
Read a variety of poems relevant to your unit. Describe how poems can be humorous, historical, political, romantic, moralistic, or based upon a personal incident from your life. Review strong, vibrant words and metaphorical imagery.

The students' original poems will be used in the dynamic poetry collection described for the Logo activities.

Student Activity
Looking at your photograph, write a poem that describes the feelings/surroundings/actions associated with this photograph. Keep in mind emotional appeal and strong words. Perhaps have students write 2 short poems, one with weaker imagery, one with vibrant imagery.

Sharing Perceptions and Ideas
Have the students share their poems with the class. Have them identify:
1) strong words (word pairs) that were used
2) metaphors and similes that were used
3) the feelings they associate with the poem

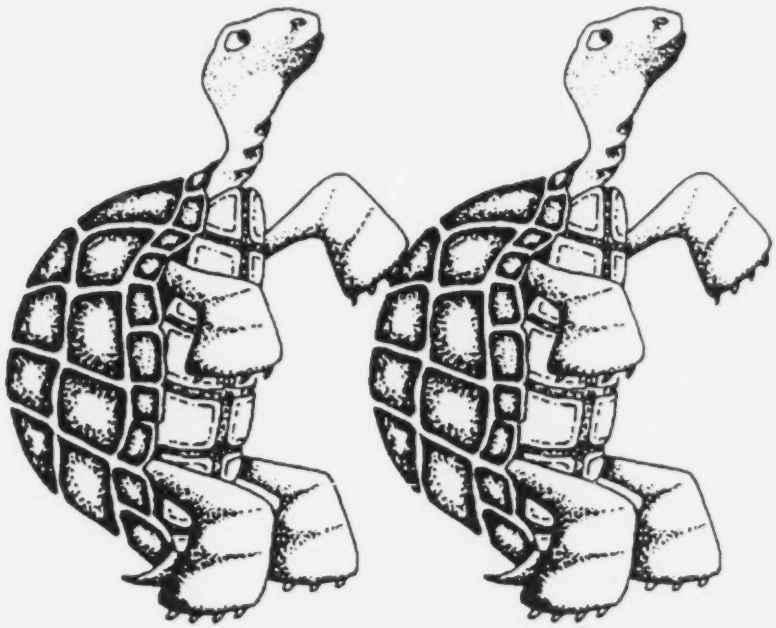
Discuss differences between poems written in the class. Remind class this is a subjective activity and therefore all answers are acceptable! At the end of the activity, put up students' work with the original piece of poetry on the bulletin board.

Extended activities
1) Search for one of the following types of poems: humorous, historical, political, romantic, moralistic.
2) Put it into historical perspective
3) Do a biographical sketch about the poet.

Tomorrow's activity: Ask students to bring in ads, record album covers, book jackets, and posters.

Phase 2:
Suggestions for Appreciation of Graphic Layout

Phase 2 studies graphic layout design. Plan to do these activities during the last few days of the poetry series, so that the graphic appreciation and the poetry appreciation end at the same time. This will ensure a natural flow into the Logo activities and help keep the concepts fresh in the minds of the students. A good resource for learning more about techniques for creating attractive print communications is *Looking Good In Print: A Guide to Basic Design for Desktop Publishing* by Roger Parker.



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Activity 6:
What is Graphic Design and Why Study It?

Suggested Time Units
Introduce Activity/Brainstorming: 20 minutes
Student Activity: 15 - 20 minutes
Sharing Perceptions and Ideas: 15 - 20 minutes

Materials Needed
Ads, Record Album Covers, Book Jackets, Posters
Paper and Pencil, Chart Paper (or PC Viewer and word processing software)
Worksheet F—Elements of Graphic Design

Vocabulary
Font: a complete assortment of type of one style or size
Effective graphic design: combining text and pictures in a way that makes a lasting impression on the reader

Introduce Activity
Like words and poetry, your perception of a graphic design is based upon experience, moods, and interests. Explain to students that they will be exploring the work of graphic artists. These artists concern themselves with placing words and text on a page/album/poster in order to send out a strong message to the reader. (You might want to show students a chart of fonts available to graphic artists.)

Brainstorm the following questions. Record students' answers on chart paper or word processor and PC Viewer.

1) What is graphic design? *(creating visually interesting text and/or image presentations)*
2) What kinds of jobs do graphic designers have? *(advertising, posters, designing maps, stamps and coins or T-shirts, construction kits, textiles, ceramics, heraldry, sign writing, photography, book jacket or record sleeve design, product packaging design)*
3) What do graphic artists consider when creating an advertisement, poster, book cover, etc.? How do they grab the readers attention? *(Size, font, spacing between words, spacing between lines, color contrast, word breaks)*

Student Activity
Present students with a variety of ads, posters, record jackets, book covers, etc. have students work in pairs critiquing the layout. Circle (or highlight) the areas that they think the artist wanted them to attend to. Was the piece effective? Provide students with Worksheet F, to help evaluate the piece.

Sharing Perceptions and Ideas
Have students share their perceptions about the piece of graphic work that they have been studying. Add any technique to the chart, that the students had noticed that they didn't come up with during brainstorming activity.

Extended:
Invite a graphic designer to class to interview.

Activity 6:
Worksheet F—Elements of Graphic Design

Name _____ Date _____

Where does you attention first go? Why?

___ Size of letters
___ Type font
___ Spacing
___ Color

_____

_____

Do you think this is an effective graphics design? Why or Why not?

_____

_____

_____

What do you think the artist wanted us to notice?

_____

_____

_____

What would you have done differently and WHY?

_____

_____

_____

Activity 7:
Exploring Color Perceptions and Contrast

This lesson was created by Lynn Pedersen of The Family School, Eugene, Oregon.

Suggested Time Units
Introduce Activity/Brainstorming: 10 minutes
Student Activity: 15 - 30 minutes
Sharing Perceptions and Ideas: 15 minutes

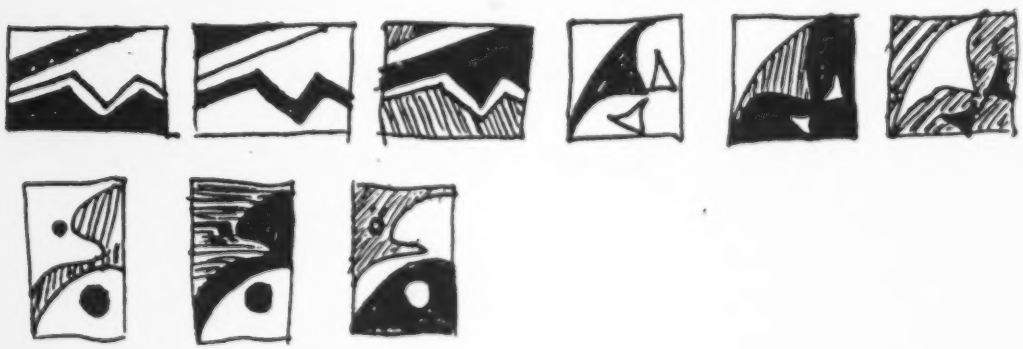
Materials Needed
Pencils
Paper Cut into 4" by 4" Squares (3 pieces per student)
Paints: Premixed Interesting Colors
Art Prints (Rothko, Klee, Jasper Johns, Miro, Vasarely)
The Grey Lady and the Strawberry Snatcher by Molly Bang
Worksheet G—Colors

Vocabulary
Contrast: the difference between the light and dark areas.

Introduce Activity
Explain that you will be studying color combinations and feelings expressed by combining different color combinations. Look at and discuss art prints, noting color contrast. An interesting comparison is Mark Rothko's *Orange and Yellow and White and Greens in Blue* with Joan Miro's *Blue II*. Look at the picture book *The Grey Lady and the Strawberry Snatcher*. Note what Molly Bang does with color to "hide" the lady.

Student Activity
Have students create a simple, easily repeated design. Draw the same design in pencil on 3 different pieces of paper. Paint each design using different combinations of colors. Add printed words to go across colors. Matte together. Have students look at their work (or a calssmate's) and complete Worksheet G.

Sharing Perceptions and Ideas
Which colors do you notice most, least? Why do people's perceptions differ?
Where is the strongest contrast?



Activity 7:
Worksheet G—Colors

Name _____ Date _____

Which colors do you notice most?_____

_____

_____

_____

_____

_____

_____

Which colors do you notice least? _____

_____

_____

_____

_____

_____

_____

Where is the strongest contrast? _____

_____

_____

_____

_____

_____

_____

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Activity 8:
Poetry and Graphic Layout

Suggested Time Units
Introduce Activity/Brainstorming: 20 minutes
Student Activity: 15 - 20 minutes
Sharing Perceptions and Ideas: 15 - 20 minutes

Materials Needed
Paper and Pencil
Chart Paper (or PC Viewer and word processing software)
Sample poetry—include *concrete* poems (poems that make the shape of what they describe)
Assorted Poetry Books or Copies of Poems (one per pair of students)
Recordings of Poets Reading their Own Work
Worksheet H—Text Placement

Vocabulary
Text manipulation: arranging words on a page for various visual effects.
Concrete poetry: a poem that places its words in a way to reflect what the poem relates
Inflection: modulation of the voice (You can role play to better describe this.)

Introduce Activity
In writing poetry, though we don't have as many elements to work with to create differing effects, like we do in advertising, we do have some ways we can arrange or "play with" words to create a variety of effects.

Play a poet reading his/her own work. While you are listening think how you might translate different *inflections* and pausing to written text.

Brainstorm the following question. Record students' answers on chart paper or word processor and PC Viewer:

What can we do to words to infer inflection and pausing in a poem?

(Word breaks, Spaces between words, Spaces between lines, and Length of line.) When placing Spaces between words: Avoid "rivers" or those long white vertical lines that branch through a paragraph. Make certain words aren't too far apart or the reader may look below to the next line rather that to the next word. With Spaces between lines: Long lines need more space between them than shorter ones.

Student Activity
Students will select a poem with a partner. Using the chart they created (or Worksheet H), students will evaluate the elements of graphic design that this poem uses, determining what works best and why. Ask students if they could suggest an alternative configuration for the text?

Sharing Perceptions and Ideas
Gather the group together to share critiques. Encourage differences of opinion discussions.

Activity 8:
Worksheet H—Text Placement

Name _____ Date _____

Describe how the following techniques were used:

Spacing between words _____

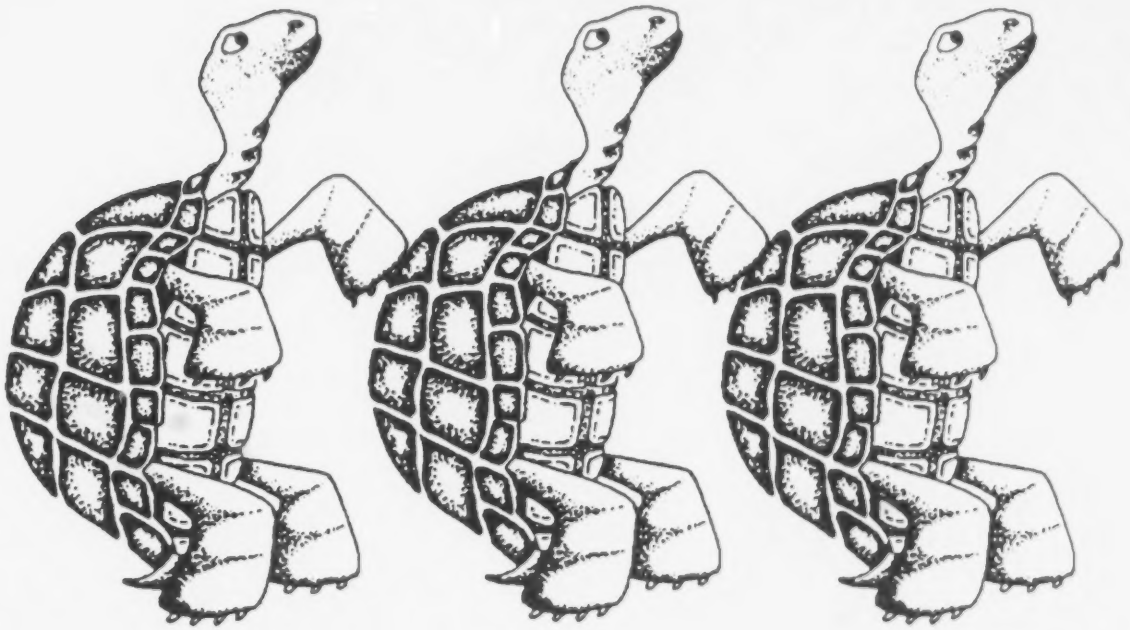
Spacing between lines _____

Position of words on the page _____

Shape of the poem _____

Phase 3:
Logo Activities—Dynamic Logo Poetry

Phase 3 combines Phase 1 and Phase 2 to create a dynamic poetry collection written by your class and transcribed into Logo.



Activity 9:
Getting Your Poem onto the Screen

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15-20 minutes

Materials Needed
FOG.
PUT.TEXT.SAMPLE and PUT.TEXT (Logo programs)
Overhead or PC Viewer displaying PUT.TEXT code
Logo Task Card 1
Note: For those activities needing task cards, place one card beside each machine. You might want to copy the cards onto heavier "card stock" paper and laminate them.

Introduce Activity
Show **FOG** to intrigue students. *Draw the students' attention to the pausing, imagery from each line, text placement, and affective elements included.*

1) Load PUT.TEXT.SAMPLE
2) Run SAMPLE.
3) Display the POEM procedure or display overhead of the code.
4) Demonstrate how to insert text between the brackets in a procedure.
5) Demonstrate how to delete unwanted lines and spaces. (Remove unwanted PRINT or BLANK.LINE statements by using the Delete Key or Open-Apple-6 at the front of the line you wish to delete.
6) Explain how spaces can be printed between lines using the procedure BLANK.LINE. *BLANK.LINE is a Logo procedure that inserts a blank line.*
7) Run the POEM procedure with the text you just inserted so the students can see the text printed on the screen.

Teacher Preparation
Be familiar with PUT.TEXT.
Have scrapbook disks available for each student. You can load PUT.TEXT onto their scrapbook disk, or have the students load PUT.TEXT.

Student Activity
Have the students input the lines of their poems within the brackets in the MY.TEXT procedure. Suggest that they think about how they want their poem to look on the screen. Focus their attention on spacing for readability and visual impact. Logo Task Card 1 provides step-by-step instructions.

Sharing Perceptions and Ideas
Gather the students together to demonstrate their poems on the screen. Discuss how they used spacing.

Enrichment
Ask some students to research "What has been the impact of computers on graphic design?"
Invite an architect who uses CAD/CAM system to explain how he or she uses the computer in his or her work. Invite a graphic artist who uses the computer extensively in his or her work.

Activity 9:
Getting Your Poem onto the Screen

```
TO  POEM
CT
PRINT [       ]
BLANK.LINE
PRINT [       ]
BLANK.LINE
PRINT [       ]
BLANK.LINE
PRINT [       ]
BLANK.LINE
.
.
.
END


TO  BLANK.LINE
PRINT  [ ]
END
```

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Activity 9:
LogoWriter Task Card 1

1. Load PUT.TEXT

2. Name your page — **NP** "your.name (**RETURN**)

3. Flip to the "flip side" — Press **Open-Apple F**

4. Type the text of your poem between the brackets in POEM. Type the words BLANK.LINE whenever want to insert a blank line.

```
TO POEM
CT
PRINT [ ]
BLANK.LINE
PRINT [ ]
BLANK.LINE
PRINT [ ]
BLANK.LINE
PRINT [ ]
BLANK.LINE
.
.
END
```

5. Flip back to the front. — Press **Open-Apple F /Control F**

6. Save your work — Type **SAVEPAGE**

7. Run the program to see how your poem looks, edit, and resave if necessary. — Type **POEM**
Edit Flip Side (Open-Apple-F)

8. Print your screen (optional). — Type **PRINTSCREEN**

9. Exit. — Press **Esc**

Activity 10:
Adding Stamped Shapes to Your Poem

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15-20 minutes

Materials Needed
STAMP.IT.SAMPLE and STAMP.IT (Logo programs)
Overhead or PC Viewer displaying PICTURE code
Shape Chart
Color Correspondence Chart
Coordinate Correspondence Chart
Logo Task Card 2

Teacher Preparation
Be familiar with STAMP.IT.SAMPLE and STAMP.IT
Put STAMP.IT onto students' scrapbook disk.

Introduce Activity
1) Load STAMP.IT.SAMPLE.
2) Run SAMPLE.
3) Display overhead of the code or code displayed with PC Viewer.
4) Demonstrate how to use the PICTURE procedure by editing SAMPLE.POEM:
   a) Change the first number (shape number). Explain the Shape Chart (page 157).
   b) Change the next two numbers (coordinates for the shape). Explain the Coordinate Chart (page 155).
   c) Change the third number (color number). Explain the Color Chart (page 155).
   d) Have students guess where the new shape will be, then run SAMPLE again.
5) Continue to edit this procedure until students are ready to edit their own.

Note: The students will not need to use the SPACES procedure until the next activity.

Student Activity
Have the students add colored shapes to their poems by adding numbers to the PICTURE procedure. Suggest that they think about how they want their poem to look on the screen. Focus their attention on spacing, shapes, and color for readability and visual impact. Logo Task Card 2 provides step-by-step instructions.

Sharing Perceptions and Ideas
Gather the students together to demonstrate their poems on the screen. Discuss how they used the color and placement of the shapes to attract the attention of the audience.

Activity 10:
Adding Shapes to Your Poem

```
TO  SAMPLE.POEM
.
.
.
PICTURE  21  [15  55]  1
PICTURE  20  [60  15]  2
PICTURE  20  [35  5]  1
PICTURE  20  [80  0]  4
PICTURE  20  [50  -15]  4
PICTURE  20  [30  -25]  2
END


TO  PICTURE  :SHAPE.NO  :WHERE
   :COLOR.NO
SETC  :COLOR.NO
PU
SETPOS  :WHERE
PD
SETSH  :SHAPE.NO
STAMP
END
```

Activity 10:
LogoWriter Task Card 2

1. Load your poem.	
2. Add STAMP.IT into your poem.*	Type **LOAD "STAMP.IT**
3. Move up to the edit window.	Press **Open-Apple U**
4. Add pictures to your poem. using the **PICTURE** procedure.	Type PICTURE followed by 4 numbers. Add numbers after **PICTURE** to: Select shape number Select spot on screen you would like to place shape (Put these 2 numbers between brackets.) Select color number

```
PICTURE insert shape # [insert coordinates] insert color #
```

5. Flip back to the front.	Press **Open-Apple F**
6. Save your work.	Type **SAVEPAGE**
7. Run your program to see how your poem looks, edit, and resave if necessary.	Type **SEE.POEM**
8. Print your screen (optional).	Type **PRINTSCREEN**
9. Exit.	Type **Esc**

* If you have not typed in a poem, refer back to Task Card 1.

Activity 11:
Rebus—Replacing Words with Shapes

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15-20 minutes

Materials Needed
SWITCH.SAMPLE (on the data disk)
Overhead or PC Viewer displaying SWITCH.SAMPLE code
Shape Chart
Color Correspondence Chart
Coordinate Correspondence Chart
Logo Task Card 3

Teacher Preparation
Be familiar with the SWITCH.SAMPLE program.

Introduce Activity
1) Load SWITCH.SAMPLE.
2) Run SAMPLE.
3) Display overhead of the SAMPLE.POEM code or use PC Viewer.
4) Demonstrate how to add spaces to the text to allow room for the stamped picture.
   Type SPACES followed by the number of spaces needed. Show where this occurs in SAMPLE.POEM. Change the number of spaces in this procedure as an example.
5) Review how to add shapes to the text on the graphics side (not the flip side:)
   Type PICTURE followed by as series of numbers that represent shape number, Cartesian coordinate numbers, and color number. Change some of the numbers in PICTURE to demonstrate.
6) Show students that by using PRINT the cursor moves to the next line. By using INSERT the cursor stays on the same line.
   For example, if your poem read PRINT [Twinkle twinkle little star] and you wanted to add a shape after the first twinkle, your code would look like:
   INSERT [Twinkle]
   SPACES 10
   PICTURE # [# #] #
   PRINT [twinkle little star]

Student Activity
Have students add colored shapes to their poems in place of words. Suggest that they think about how they want their poem to look on the screen. Focus their attention on spacing, shapes and color for readability and visual impact. Logo Task Card 3 provides step-by-step instructions.

Sharing Perceptions and Ideas
Gather students together to demonstrate their poems on the screen. Discuss how they used the color and placement of the shapes to attract the audience's attention.

Activity 11:
Replacing Words with Shapes

```
TO SAMPLE.POEM
BLANK.LINE
INSERT [The]
SPACES 10
PICTURE 1 [-95 75] 1
PICTURE 1 [-75 75] 1
PRINT [comes]
BLANK.LINE
PRINT [on little]
PICTURE 21 [-55 55] 4
PICTURE 2 [-25 60 ] 1
REPEAT 2 [BLANK.LINE]
PRINT [it sits looking]
BLANK.LINE
INSERT [over]
SPACES 10
PICTURE 4 [-90 5] 1
PICTURE 4 [-70 0] 1
PICTURE 4 [-15 5] 1
PRINT [and]
BLANK.LINE
PICTURE 3 [10 5] 1
PICTURE 3 [0 0] 4
PICTURE 3 [40 10] 5
PICTURE 3 [20 15] 3
PICTURE 3 [30 -5] 2
PRINT [on silent haunches]
BLANK.LINE
PRINT [and then moves on.]
END

TO SPACES :NUMBER
REPEAT :NUMBER[INSERT CHAR 32]
END
```

Activity 11:
LogoWriter Task Card 3

1. Load your poem.	
2. Flip to the "flip side."	Press **Open Apple F**
3. Edit POEM. Add spaces where shapes will go.	Add **SPACES** and number. Adjust your text using INSERT and PRINT wherever appropriate.
Add pictures.	Type PICTURE followed by the: Shape Number Coordinates of shapes (between brackets) Color Number.
4. Flip back to the front.	Press **Open-Apple F**
5. Save your work.	Type **SAVEPAGE**
6. Run your program to see how your poem looks, edit if necessary.	Type **SEE.POEM**
7. Print your screen. (optional).	Type **PRINTSCREEN**
8. Exit.	Press **Esc**

Activity 12:
Adding Pausing (WAIT) to Your Poem

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15-20 minutes

Materials Needed
PAUSE.SAMPLE (Logo program)
Overhead or PC Viewer displaying PAUSE.IT code
Logo Task Card 4

Teacher Preparation
Be familiar with PAUSING (WAIT 20 = 1 second)

Introduce Activity
1) Load PAUSE.SAMPLE.
2) Run SAMPLE.
3) Display overhead of the LINE1 code or display code with PC Viewer.
4) Demonstrate the WAIT command by putting a variety of numbers after the WAIT command.
5) Show students how to add pausing in between their lines and stanzas.

Student Activity
Have the students add pausing to their poems using the WAIT command followed by a number. Suggest that they think about how they want others to read their poem and adjust the pausing to this idea. Logo Task Card 4 provides step-by-step instructions.

Sharing Perceptions and Ideas
Gather the students together to demonstrate their poems on the screen. Discuss how they used pausing in combination with spacing, coloring, and shape placement to focus the attention of the audience.

Activity 12:
Adding Pausing To Your Poem

```
TO  LINE.1
BLANK.LINE
INSERT  [The]
SPACES  10
PICTURE  1  [-95  75]  1
PICTURE  1  [-75  75]  1
comes]
WAIT  10
BLANK.LINE
END

TO  LINE.1
INSERT  [On  little]
WAIT  10
INSERT  [little]
WAIT  10
PICTURE  21  [-55  55]  4
WAIT  5
PICTURE  2  [-25  60]  1
WAIT  20
BLANK.LINE
BLANK.LINE
END
```

Activity 12:
LogoWriter Task Card 4

1. Load your poem.	
2. Flip to the "flip side."	Press **Open-Apple F**
3. Insert pausing whenever appropriate.	Type **WAIT** followed by a **number**.
4. Flip back to the front.	Press **Open-Apple F**
5. Save your work.	Type **SAVEPAGE**
6. Run your program to see your poem. Edit, if necessary.	Type **SEE.POEM**
7. Print your screen (optional).	Type **PRINTSCREEN**
8. Exit.	Type **Esc**

Activity 13:
Adding Animation to Your Poem

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15-20 minutes

Materials Needed
MOVING.SAMPLE and MOVING (Logo programs)
Overhead or PC Viewer displaying MOVE.ONE code
Shape Chart
Color Correspondence Chart
Coordinate Correspondence Chart
Logo Task Card 5

Teacher Preparation
Be familiar with MOVING and MOVING.SAMPLE.

Introduce Activity
1) Load MOVING.SAMPLE.
2) Run SAMPLE. Ask students to guess what kinds of numbers would be needed to animate a shape *(starting and ending positions, number of steps, direction, size of steps, and shape number.)*
3) Display overhead of the code or display code using PC Viewer.
4) Discuss the numbers needed to use MOVE.ONE.
5) Show the students how to edit MOVE.ONE to add moving shapes to their text .
   Add starting position numbers (See Coordinate Chart, page 155).
   Add direction the shape will move (0°to 360°).
   Add shape number (see Shape Chart, page 157).
   Add color number (see Color Chart, page 155).
   Add size of the step of the shape (1step = 1 pictel).
   Add length of the pause between steps (WAIT 20 = 1 second).
   Add number of steps the shape will take (268 steps across the screen, 168 steps from the bottom).
6) As a class, continue to edit this procedure until the students are ready to create their own.

Student Activity
Have students add moving shapes to their poems by changing the numbers in the MOVE.ONE procedure. Discuss how animation changes the way you read a poem and how you feel about a poem. Logo Task Card 5 provides step-by-step instructions.

Sharing Perceptions and Ideas
Gather students together to demonstrate their poems on the screen. Discuss how they added animation in combination with pausing, spacing, coloring, and shape placement to focus the audience's attention. Invite another class to show your work.

Extended Activity

Provide code for FOG poem, and have students use the ideas embedded within to create their own poem—shape movement corresponding to text. Refer to *Introduction to Programming in Logo Using LogoWriter,* or *Introduction to Programming in Logo Using Logo Plus* by Sharon Burrowes Yoder if students would like to create their own shapes.

Extended Multimedia Activity

Using a video recorder, interview the poet or author to determine how they used the elements studied in this unit (*"strong" words, graphic representation, and text manipulation).* Interview the poet to see what inspired the writing of the poetry. Have the poet read his or her original work. Finally, "feed in" the poets' work (from the computer screen into the videotape).

Jane Morey's Fun With Videos article has been included to demonstrate how your students' poetry and/or folk tales can be transferred to videotape. Although the article is written with BASIC code in mind, the project can be readily accomplished in LogoWriter.

To create a "slide show" of your dynamic poetry collection, you must add a page that consists of all of the students' poetry pages that you would like to include in your slide show. You must also rename the main procedure in each of your students' poems STARTUP. (LogoWriter will automatically run the STARTUP procedure.) For example, imagine that the following procedure is typed onto the flip side of a page called COLLECTION. Also imagine that the main procedures of POEM.1, POEM.2 and POEM.3 are called STARTUP.

```
TO STARTUP
GP "POEM.1
GP "POEM.2
GP "POEM.3
END
```

After connecting your computer to your VCR (as described in Morey's article). Choose the COLLECTION page at the same moment you press RECORD on your VCR. The pages listed in the STARTUP procedure of the COLLECTION page will be "fed" into the videotape and will "run" automatically without any additional typing.

To add music, as the article suggests, you may need to add the WAIT command (followed by an appropriate number) between your page calls.

```
TO STARTUP
GP "POEM.1
WAIT 30
GP "POEM.2
WAIT 50
GP "POEM.3
END
```

To tape, you will need to choose COLLECTION, press RECORD on your VCR, and press PLAY on your tape player.

Perhaps the author would like to read the poem in addition to adding music. Just prepare the cassette with the reading and music and adjust the WAIT commands accordingly.

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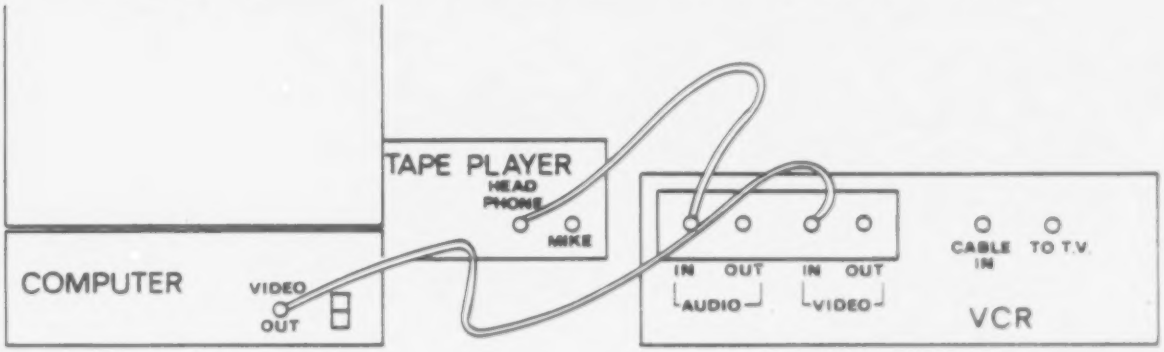


Fun With Videos

by Jane Morey

I have found that teaching the BASIC programming unit of our computer literacy course can be a difficult job. Students are often apprehensive about programming. To add interest and enjoyment to this unit and provide reinforcement of programming skills, I involve my students in a special project. They create a musical video using their original graphics.

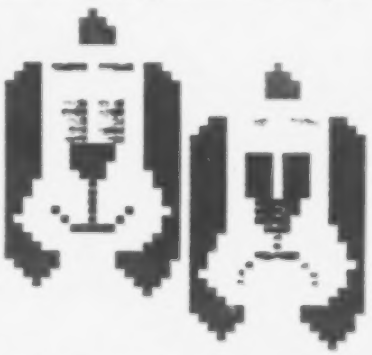
The entire class project keeps the students' interest and involvement at a high level. Because every student contributes to making the musical video, each develops a pride and ownership in its creation. I have found the project to be very suitable for classes of mixed ability or low ability students.

The students begin the project by selecting taped music appropriate for school use. They watch a video made by former classes to help them decide on a song. I suggest they choose a song with lyrics that lend themselves well to graphics, and I reserve the right of final approval of their choice.

Each of the lab stations is responsible for a part of the song. Using a copy of the words to the song, each station selects that portion for which they want to create their graphics. Students are provided with graph paper to draw the graphic. Some use the words of the song in their graphics, while others make a picture that they feel illustrates the words of the song.

The students are soon ready to program their creation on the computer using low resolution graphics with the GR command and COLOR, HLIN, VLIN, and PLOT statements. They are encouraged to use FOR...NEXT loops, different colors, random numbers, and GOTO statements as they design their graphic program. Some become relatively sophisticated with their programs, while others use numerous HLIN and VLIN statements. Other students become interested in high resolution graphics, which they investigate on their own. A few students will use various programming techniques to create animation of their graphic.

If stations have time to create more than one graphic, they can help design opening and closing screens for the video. An opening screen might introduce the song, while closing screens can give credit to the students for their graphics and to the composer or vocalist of the musical selection.



"Without your love I'm a dog without a bone." Angel *by Aerosmith.*

When all the graphics have been created, they are saved to a single data disk. I usually put the graphics and the music together, although sometimes students will help with this. This is the most time-consuming part of the project for the teacher, particularly the coordination of the graphics with the music. I begin by finding the student's graphic program that comes first in the sequence determined by the song. Then I locate the last line of that program and add on a wait loop and a linking to the next graphic. The linking is accomplished with a PRINT CHR$(4)"RUN _____" command. In the blank I type the name under which the next sequential graphic has already been saved. The program is then saved to disk with these additions.

Here is an example of the wait loop and linking:

```
580 VLIN 5,10 AT 15
```

(last line of student graphic saved under the name Jones)

```
590 FOR X = 1 TO 2000:NEXT X
```

(wait loop)

```
600 PRINT CHR$(4) "RUN ANDERSON"
```

(links Jones graphics to next sequential student graphic saved under the name Anderson)

```
SAVE JONES
```

(saves the Jones graphic with the wait loop and linking to the Anderson graphic)

"Let's break the wall between us." Angel *by Aerosmith.*

Next, I play the music at the same time that I run the first two linked graphics on the computer. If the timing is satisfactory, I link the third graphic program in sequence, and check the timing from the beginning. Eventually all the graphics programs are linked together. Once the graphics and music are coordinated to my satisfaction, I show the result to the class. They offer suggestions for changes or approval.

The last step is to make the video, where I get help from my husband. He connects the video output of the computer to the video input of the VCR. He then connects the audio output of the tape player to the audio input of the VCR. A blank VCR tape is placed in the machine. On the computer keyboard I type RUN followed by the name of the first program of all the linked programs (e.g., RUN JONES). I have the tape of the music ready to play in the tape player. The RETURN key on the computer keyboard, the PLAY key on the tape player, and the RECORD button on the VCR are then pressed simultaneously. When the computer graphics and music are completed, I press the STOP button on the VCR.

I especially like to watch my students' faces as they view the completed musical video the first time. There are many beaming smiles and pointing fingers as their own graphic appears on the screen. Both the students and I have enjoyed this project. It is an experience that combines fun with learning.

[Jane Morey, Mathematics/Computer Teacher, Washington Senior High School, Sioux Falls, SD 57102.]

Activity 13:
Adding Animation To Your Poem

```
TO  MOVE.ONE  :START  :DIRECTION
   :SHAPE.NO
   :COLOR.NO  :STEP  :PAUSE
   :HOW.MANY
PU
SETPOS  :START
SETH  :DIRECTION
SETSH  :SHAPE.NO
SETC  :COLOR.NO
REPEAT  :HOW.MANY
   [FORWARD  :STEP  WAIT
   :PAUSE]
END
```

Activity 13:
LogoWriter Task Card 5

1. Load your poem.	
2. Add MOVE.ONE into your poem.	Type **LOAD "MOVING**
3. Move up to the edit window.	Press **Open-Apple U.** Use Arrows to move cursor into POEM procedure.
4. Add animation.	Type **MOVE.ONE**: (wherever you'd like a moving shape.) Add starting position (within brackets) Add direction number Add shape number Add color number Add size of each step Add length of a pause between steps Add number of steps shape will take

```
MOVE.ONE [# #] # # # # #
```

5. Flip back to the front.	Press **Open-Apple F**
6. Save your work.	Press **SAVEPAGE**
7. Run your program. Edit if necessary.	Type **SEE.POEM**
8. Print your screen (optional).	Type **PRINTSCREEN**
9. Exit.	Press **Esc**

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Unit III
Dynamic Fairy Tales

Focus of the Unit
To provide students with a series of activities that encourage them to appreciate the elements of short stories, specifically folk and fairy tales. A fairy tale or folk tale unit can be integrated with the study of any culture or time period in history that you are studying. Exploring the common folk traditions of a culture can deepen and strengthen the understanding a child has of that culture. (There are even urban folk tales available!)

Skills Covered
Appreciation of the elements of fairy tales
Practicing writing specific short story elements
Transcribing original fairy tales to the computer screen and adding dynamic graphic designs

End Product
A dynamic original fairy tale collection using the text and graphics capabilities of Logo and utilizing the skills covered in the unit.

Phases of the Unit

Phase 1: Fairy Tales

Activity 1: Fairy Tale Study—Tell a Tale

Activity 2: What is Common to all Tales?

Phase 2: Elements of the Short Story

Activity 3: Breathing Life into Your Characters

Activity 4: Your Character Ventures Forth

Activity 5: Characters in Conflict: The Necessary Scene

Activity 6: Resolving the Conflict

Phases 3: Creative Writing/Fairy Tales/Logo:

Activity 7: Create a "Choose Your Own Adventure" Fairy Tale

Activity 8: Fleshing Out Your Fairy Tale

Activity 9: Logo: Getting Text onto the Screen

Activity 10: Adding Stamped Shapes to Your Tale

Activity 11: Replacing Words with Shapes (Rebus)

Activity 12: Adding Pausing (WAIT) to Your Tale

Activity 13: Adding Animation to Your Tale

Activity 14: Turning Pages

Activity 15: Branching Out - Selecting the Next Path to Take

Phase 1 of the unit focuses on the study of fairy tales. Students will read and then give an oral/written/graphic presentation of their fairy tale. The teacher will guide the discussions of the fairy tales to focus on common themes/threads that run through all fairy tales.

Phase 2 of the unit will be the study of the basic parts of a story. Characters will be developed first. Then students will develop settings within which to place their characters, then develop conflicts that occur within these settings and finally resolutions to these conflicts.

Phase 3 of the unit combines the activities of Part 1 and Part 2 to create a dynamic choose your own adventure fairy tale. Students create multiple "middles" and "endings" of their fairy tales using the Logo environment.

Scope and Sequence

Day	Activity	Materials Needed	Subject Area	Time Required*	Notes
1	**Activity 1** Tell A Tale	Fairy Tales, Paper & Pencil	Language Arts: Fairy Tales	1 week	Independent Study Activity
2	**Activity 2** Common Tales	Worksheet I, Pencil & Paper, Student Presentation	Language Arts Elements of Fairy Tales	60 minutes	Presentations might continue over several days
3	**Activity 3** Breathing Life into your Characters	Worksheet J, Pencil & Paper, Magazine Photographs (optional)	Language Arts: Creative Writing	65-90 minutes	
4	**Activity 4** Your Characters Venture Forth	Pencil & Paper, Chart Paper/PC Viewer & WP Software	Language Arts: Creative Writing	65-90 minutes	
5	**Activity 5** Characters in Conflict	Worksheet J (completed), Pencil & Paper, Worksheet K	Language Arts: Creative Writing	65-90 minutes	
6	**Activity 6** Resolving the Conflict	Paragraphs from Activity 5, Pencil & Paper	Language Arts: Creative Writing	65-90 minutes	
7	**Activity 7** Plotting Your Tale	Worksheet L, Packard book, Chart Paper/ PC Viewer, Markers	Language Arts: Creative Writing	80-85 minutes	You will need empty flow charts prepared for story to be entered, one for each group of students
8	**Activity 8** Fleshing Out Your Fairy Tale	Worksheet M Completed Flow Chart, Pencil & Paper	Language Arts: Creative Writing	65-90 minutes	
9	**Activity 9** Getting Your Tale onto the Screen	ADD.TEXT.SAMPLE and PUT.TEXT (Logo Programs), Task Card 1, Logo, Computer, Text	Graphic Arts, Computer Skills	44-55 minutes	You can combine Days 9,10,11 for those students familiar with Logo

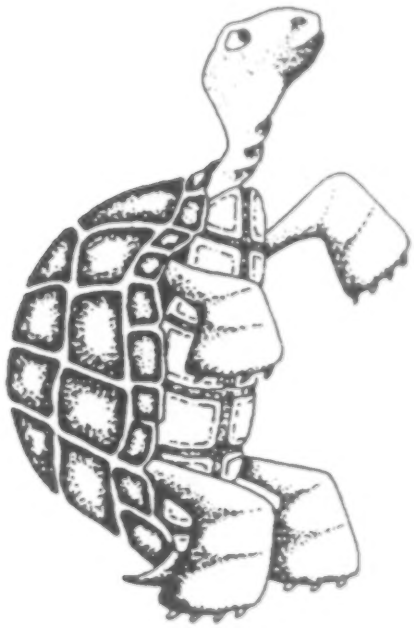
* *Time Required varies according to age and ability level of the students.*

Day	Activity	Materials Needed	Subject Area	Time Required*	Notes
10	**Activity 10** Adding Stamped Shapes to Your Tale	ADD.PICS.SAMPLE and ADD.PICS Logo Programs, Task Card 2, Logo, Computer, Text, Color Chart, Shape Chart, Coordinate Chart, Overhead of Code	Graphic Arts, Computer Skills	45-55 minutes	
11	**Activity 11** Rebus: Replacing Words with Shapes	SHAPE.FOR.WORD. and SHAPE FOR WORD.SAMPLE Logo Programs, Task Card 3, Logo, Computer, Text, Color Chart, Shape Chart, Coordinate Chart, Overhead of Code	Graphic Arts, Computer Skills	44-55 minutes	
12	**Activity 12** Adding Pausing (WAIT) to Your Tale	PAUSING SAMPLE Logo Program, Task Card 4, Logo, Computer, Text, Overhead of Code	Graphic Arts, Computer Skills	44-55 minutes	
13	**Activity 13** Adding Animation to Your Tale	MOVING.SAMPLE and MOVING Logo Programs, Task Card 5, Logo, Computer, Text, Color Chart, Shape Chart, Coordinate Chart, Overhead of Code	Graphic Arts, Computer Skills	44-55 minutes	
14	**Activity 14** Page Turner	TURNING.SAMPLE, TURNING, and PAGE.2 Logo Programs, Task Card 6, Logo, Computer, Text, Overhead of Code	Graphic Arts, Computer Skills	25-35 minutes	Optional code for those students whose section of text exceeds one screen
15	**Activity 15** Branching Out	BRANCH.SAMPLE, BRANCH, OPEN.DOOR and STAY.PUT Logo Programs, Task Card 7, Logo, Computer, Text, Overhead of Code	Graphic Arts, Computer Skills	44-55 minutes	

* *Time Required varies according to age and ability level of the students.*

Phase 1:
Fairy Tale Study

Phase 1 of the unit focuses on the study of fairy tales. Students will read and then give an oral/written/graphic presentation of their fairy tale. The teacher will guide the discussions of the fairy tales to focus on common themes/threads that run through all fairy tales.



Activity 1:
Tell a Tale

Suggested Time Units
Daily time allotted to this task depends upon the age and mastery level of the students.

Materials Needed
Fairy Tales (either from a culture you are currently studying or a wide variety of cultures.)
Paper & Pencil
Chart Paper (or PC Viewer and word processing software)

Introduce Activity
The purpose of this activity is to get students familiar with a wide variety of fairy tales.
Provide students with a variety of fairy tales to select. Explain that they will be presenting the fairy tale to the class in any manner of their choosing. Brainstorm (list on chart paper/PC Viewer) possible methods of presenting their report. (*Dramatic recreation, draw a series of pictures or a poster to capture story, retell as a story teller might, etc.)*

Student Activity
Read a few fairy tales and select one which you would like to share. You may present the tale on your own, or with the help of another student.

Sharing Perceptions and Ideas
See next activity.

Activity 2:
What is Common to All Tales?

Suggested Time Units (This activity coincides with the students' presentations.)
Introduce Activity: 20 minutes
Student Activity: Depends upon number of presentations
Sharing Ideas and Perceptions: 30 - 40 minutes

Materials Needed
Worksheet I—Tale Patterns
Pencil and Paper
Student Presentations

Introduce Activity
As the students are being enchanted with one anothers' tales, have them focus on common threads/themes that they see throughout the fairy tales. Explain to the students that their role as the audience is one of a detective.

> The mystery they are to solve is "What makes a fairy tale a fairy tale?"

Create a chart of their "solutions." Tell them that the worksheet is an ideas gathering sheet. It might take three or more tales before they see any patterns. Encourage them to write down anything that is remarkable about the tale. Depending upon the ages and abilities of your students, you might wish to discuss features of the first tale (or any number of them) together after it has been presented.

Student Activity
Use Worksheet I to keep track of tales.

Sharing Perceptions and Ideas
Accept any well thought out answer. Try to pull out the following themes:

- There are characters, setting, and a plot.
- The plot includes some kind of conflict that takes place over a short period of time.
- The stories deal with basic human problems across diverse time periods and cultures: poverty, jealousy, loss of parents, fear of the unknown, initiations into adulthood .
- The main character is a hero, and his or her opponents are villains.
- Right and wrong is clear.
- The plot generally involves a quest, or a series of ordeals which the hero(ine) has to undergo; and it nearly always has to do with "righting" a wrong.

Extended Activities
1. What occupations do you find in Grimms fairy tales? millers, woodcutters, minstrels. Have the students tell an updated version of a tale with a 20th century job: astronaut, computer scientist, rock star, etc.
2. Find and retell tales with heroic women or girls.
3. Compare the original fairy tales to those produced by Walt Disney.
4. What jobs require creative writing? (*film, television, books, journals, marketing, public relations firms, etc.*).

Activity 2:
Worksheet I—Tale Patterns

Name _____ Date _____

Begin by just taking notes to remind yourself about the tale. Then see if you notice any recurring patterns or themes.

Tale #1 _____

_____

_____

_____

Tale #2 _____

_____

_____

_____

Tale #3 _____

_____

_____

_____

Tale #4 _____

_____

_____

_____

Common Themes _____

_____

_____

_____

_____

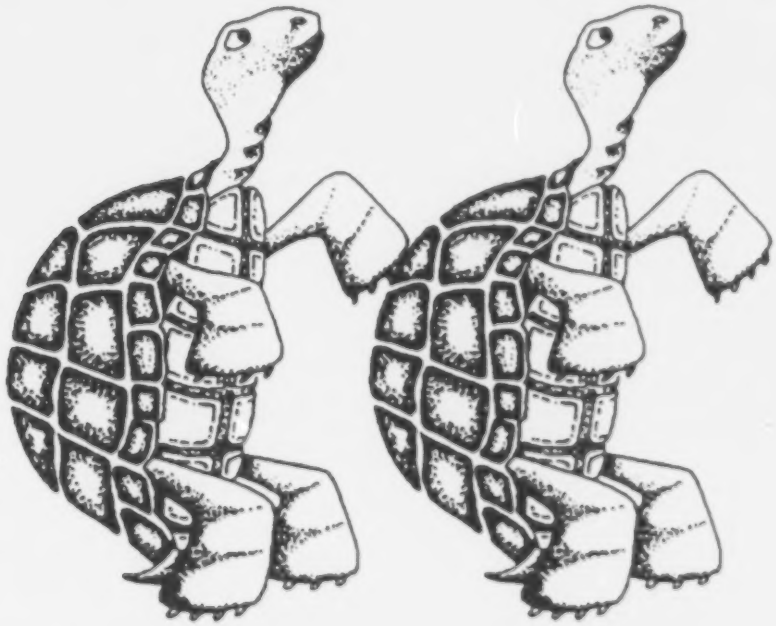
_____

_____

_____

Phase 2:
Elements of the Short Story

Phase 2 of the unit will be the study of a story's basic parts. Characters will be developed first. Then students will develop settings within which to place their characters, then develop conflicts that occur within these settings and finally resolutions to these conflicts.



Activity 3:
Breathing Life into your Characters

Suggested Time Units
Introduce Activity: 15 - 20 minutes
Student Activity: 20 - 30 minutes
Sharing: 30 - 40 minutes

Materials Needed
Pencil and Paper
Worksheet J—Breathing Life Into Your Characters
Magazine photographs (optional)

Vocabulary
Protagonist : the leading character in the story
Antagonist: the character with whom the protagonist must contend, the adversary of the protagonist

Introduce Activity
If you have not used the terms protagonist and antagonist when discussing heroes and villains, do so. Have students recall the protagonists and antagonists from their tales. Add movie, book, and television characters to your discussion. Try to elicit characters other than super heroes and cartoon characters.

Explain to students that they will be breathing life into their characters. That is, they will be imagining how the characters speak and think in order to get to know them better. By first making the characters real to themselves, they will have no problem knowing how their characters will react to other characters and to a variety of situations.

Tell students to think about people that they know and are intrigued by, feel free to "steal" these people, take some of their traits to help build their fictitious character. Worksheet J will ask the students to breathe life into a character of their choosing. They may simply imagine one, or use a magazine photograph to help inspire them. This activity can be done effectively in pairs.

Student Activity
With the aid of Worksheet J, have the students design their own characters.

Sharing Perceptions and Ideas
Gather the class together to introduce their characters. Have the other students ask questions about the characters that have not already been answered. They could even present situations to each other to see how that character would react.

Activity 3:
Worksheet J—Breathing Life Into Your Character

Name _____ Date _____

On a separate sheet of paper, answer the following questions about your character. Decide whether your character will be a protagonist or antagonist in a story, and model the personality accordingly.

1. What does she or he look like? (age, height, weight, coloring, any distinguishing characteristics)

2. Describe the personality of this character (generally happy, sad, grumpy, shy, gregarious, brave, humorous, serious).

3. What are his or her fears?

4. What are his or her strengths, skills, hobbies?

5. Describe where your character lives.

6. What types of food, music, games/sports, animals, does your character like?

7. Where does your character like to travel?

8. Briefly describe the members of your character's family.

9. Does your character have any pets?

10. What kind of transportation does your character use to get around?

Activity 4:
Your Character Ventures Forth

Suggested Time Units
Introduce Activity: 15 - 20 minutes
Student Activity: 20 - 30 minutes
Sharing: 30 - 40 minutes

Materials Needed
Pencil/Paper
Chart Paper (or PC Viewer & word processing software)

Introduce Activity
Explain to the students that they will be placing their characters in a variety of settings and describing how their character fit into these settings. Have them keep in mind whether their characters are the protagonists or antagonists.

Brainstorm with students a variety of settings. Keep a list of all of their responses.
(Possible responses include desert, ocean, city, country, jungle, school, deserted island, etc.)

Student Activity
Working alone or in pairs, have students select at least two settings and write a paragraph of three or four sentences, describing how their character fits into these settings. Suggest that they try to select at least one setting where they feel their character is "at home" and one setting that would feel uncomfortable to their character. Explain which parts of the setting fit with the character's personality, which do not, and why they do or don't fit.

Sharing Perceptions and Ideas
Ask for volunteers to read their paragraphs but first have other students suggest how the presenter's character would fit into a setting and then see if it matches. Then have students read their paragraphs. Verify consistency of characterization.

Activity 5:
Characters in Conflict—The Necessary Scene

Suggested Time Units
Introduce Activity: 15 - 20 minutes
Student Activity: 20 - 30 minutes
Sharing: 30 - 40 minutes

Materials Needed
Pencil and Paper
Worksheet J—Breathing Life Into Your Characters
Worksheet K—What Will She or he do Here?

Vocabulary
Plot: the arrangement of the story is called the plot, and to have a plot you must have conflict.
Conflict: a short story, the conflict mainly deals with the main character who has some obstacle to overcome (another person, physical danger, something of her or his own doing, illness, tragedy)
Climax: the highest or most powerful/intense point of the story
Necessary Scene: two forces (characters) confront, one wins over the other, and this event changes the characters' lives of the characters forever.

Introduce Activity
Plot as described by Bentz Plagemann in *How to Write a Story:*

> "Your opening lines should give some hint of the conflict, some suggestion of tension or suspense. In the middle part this conflict is developed. The characters play out the tension of this conflict against each other until it reaches a climax. At this point of climax something will happen to the characters, or in their lives, so that they will never be quite the same again. This episode in the story is called the "necessary scene" and it is [immensely] important to the success of the story."

Challenge your students to bring forth "necessary scenes."

Explain to students that their character will be presented with a variety of conflicts. They are *not to resolve the conflict* at this point, only to envision any actions their characters might take. They are to stretch their imagination to include the possible as well as the impossible. This is a way to better acquaint themselves with their character in a variety of conflicts, as well as to begin to think about actual conflicting situations.

Student Activity
Use Worksheet K—What Will she or he do Here? To help students define your characters' personality.

Sharing Perceptions and Ideas
Ask for volunteers to share their ideas. Brainstorm other options.

Save these worksheets for the next activity.

Activity 5:
Worksheet K—What Will She or he Do Here?

Page 1.

Name _____ Date _____

Use page 2 of Worksheet K to record your character's options and feelings about the options. Remember to model your answers on whether your character is the protagonist or antagonist. It is important that you *do not resolve this conflict*, simply state in a few sentences how the character feels, several options that the character might take, and what goes through the mind of the character! Be creative in your options. They do not need to fit the personality of your character!

1. Your character comes to a rushing river. Will she or he swim across, try to build a raft, or what?

2. Your character sees smoke coming from a castle, where the antagonist/ protagonist is expected to be. What will she or he do?

3. Your character is lost in an enchanted desert, forest, city (choose one) with the antagonist/protagonist hot on his/her trail. What would she or he do?

4. Your character is invited to a wizard's party where s/he only knows the host. Your character spies his/her antagonist/protagonist.What does she or he do?

5. Your character is on a mission in outer space. She or he leaves the space craft on a mission and discovers signs of life.

6. Your character is on an international flight. Hijackers are on board.

7. Select your own conflict.

Activity 5:
Worksheet K—What Will She or he Do Here?

Page 2.

Name _____ Date _____

Outline the possibilities. Some options might be safe, others risky. Some options might fit into the personality of your character, and some might not. Be creative!

Briefly describe the situation: _____

_____

_____

_____

	Options	Feelings and Thoughts	Changes to your character	Does this fit your character's personality
1				
2				
3				
4				

Which numbers represent safe options? Why? _____

_____

_____

Which numbers represent risky options? Why? _____

_____

_____

Activity 6:
Resolving the Conflict

Suggested Time Units
Introduce Activity: 15 - 20 minutes
Student Activity: 20 - 30 minutes
Sharing: 30 - 40 minutes

Materials Needed
Paragraphs from Last Activity
Pencil and Paper

Introduce Activity
After the necessary scene or climax, a story should flow quickly toward an inevitable ending. The conflict of the story has been resolved, in one way or another, and the characters have somehow changed forever.

In today's activity, students will be deciding which option the character chose to resolve the conflict presented in the last activity. You can have the class work on solving one of the conflicts together to help give students a clear idea of a resolution and its impact on character after the conflict.

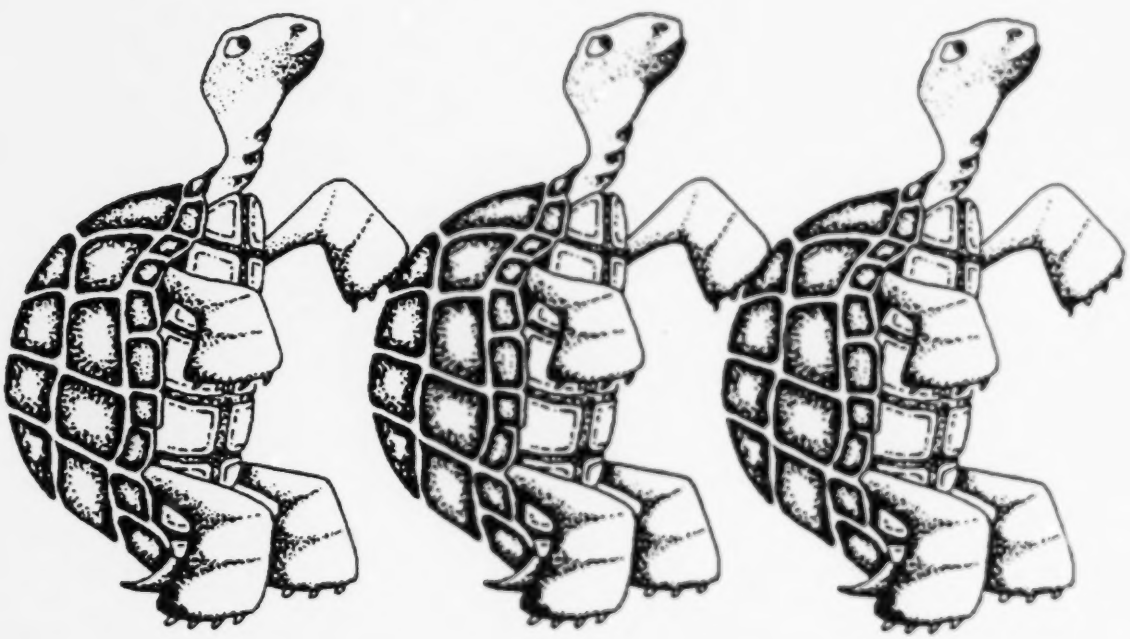
You can choose a couple of ways to proceed with this activity: 1. Paired students work on their conflicts from yesterday or 2. All students work with one character in one setting and pairs of students select different options that the character would take.

Student Activity
Have the students select and write several paragraphs about one option that their character chooses to take to resolve the conflict presented yesterday. Once they resolve a conflict, think about how the character has changed. Write a few sentences to show this personality change.

Sharing Perceptions and Ideas
Ask for volunteers to read their paragraphs. Look for consistency of characterization. Ask how students feel about the resolutions. Compare and contrast the characters' reactions.

Phase 3:
Logo Fairy Tales

Phase 3 of the unit combines the activities of Part 1 and 2 to create a dynamic "choose your own" adventure fairy tale.



Activity 7:
Plotting Your Own Choose Your Own Adventure Fairy Tale

Suggested Time Frame
Introduce Activity: 20 minutes
Student Activity: 40 to 45 -minutes (2 groups)
Sharing: 20 minutes

Materials Needed
Choose your Own Adventure Books (Some authors include: Anne Bailey, Louise Faley, Ann Hodgeman, Ellen Kushner, R.A. Montgomery, Edward Packard, and D. Terman.)
START.ADVENTURE (Logo Program)
Chart Paper with empty flow chart, see page 125.
Worksheet L—Plotting Your Piece

Introduce Activity
Read a *Choose your Own Adventure* Book. Take the time to determine which of the paths seem "safe" and which seem "risky." Have students vote on which path to take. Note the protagonist of the story (*the reader*). Explain to students that they will be writing their own choose your own adventure fairy tales and entering these tales on the computer. *Show* START.ADVENTURE. By this time, they have a wealth of experience with character, setting, and plot development. They are allowed to use any of the situations and characters that were presented in class. There is a unique challenge in this type of writing. The protagonist they will be addressing is actually the reader of the tale, therefore they *can not be too specific about exact physical features*. If students are not ripe with ideas for their stories, you can start this activity by deciding upon a setting. Next, detail one or more antagonists. Describe any special characteristics of the protagonist (*who in this case is the reader*). Then outline the plot.

Student Activity
Split into two groups. Proceed with the aid of an adult to complete Worksheet L. Help the students fill in the flow charts with their story parts. The parts might follow along these lines: Beginning - Set the scene, introduce the protagonist and antagonist, introduce the conflict. Middles - Describe a character in more detail, create the necessary scene. Discuss safe vs. risky choices. Ends - Have the characters solve the conflict, determine how the characters have changed.

Sharing Perceptions and Ideas
If the class was divided for this activity, share the completed flow charts.

Activity 7:
Worksheet L—Plotting Your Piece

Describe your setting. _____

_____

_____

_____

_____

_____

_____

List the characteristics of your protagonist. _____

_____

_____

_____

_____

_____

_____

List the characteristics of your antagonist. _____

_____

_____

_____

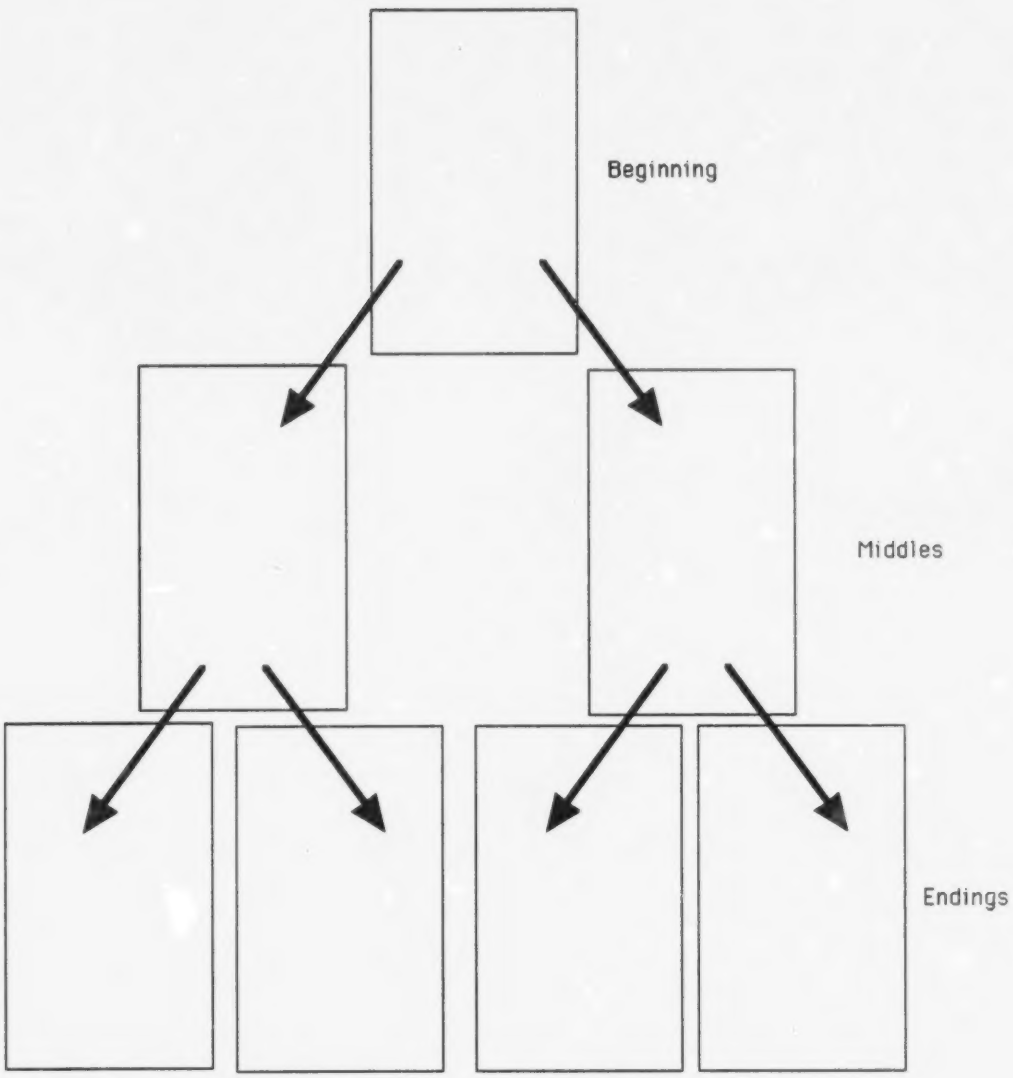
_____

_____

_____

Activity 7:
Worksheet L—Plotting Your Piece

Outlining the Plot



Activity 8:
Fleshing Out Your Own Choose Your Own Adventure Fairy Tale

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 20 - 40 minutes
Sharing Perceptions and Ideas: 30 minutes

Materials Needed
Completed Flow Chart
Pencil and Paper
Worksheet M—Fleshing Out the Outline

Introduce Activity
Students will be "fleshing out" the individual parts of their adventure stories by writing the sequence of events that are taking place at one particular time in the story.

The key to this working is communication. Students have to keep in touch with the writers of the "boxes" that precede and follow their box to ensure smooth transition.

You can assign editors to guarantee smooth transitions, or trade pieces when students are finished with their pieces in order to edit/proof each others' work. Request volunteers or assign the boxes to each pair of kids.

Student Activity
Work with your partner to fill in the details of your part of the story, with the help of Worksheet M.

Sharing Perceptions and Ideas
Bring together all of the pieces, reading each alternate route aloud to the class. Have them evaluate flow, elements of the fairy tale, consistency of characterizations, interesting vocabulary. Edit as a class.

These stories are now ready for entering into Logo.

Activity 8:
Worksheet M—Fleshing out the Outline

Name _____ Date _____

Write some key words to describe the actions, thoughts, and feelings of your characters that led to the scene you are about to write.

_____
_____
_____
_____
_____
_____
_____

Write some key words to describe the actions, thoughts, and feelings of your characters that happen in the scene that follows the one you are about to write.

_____
_____
_____
_____
_____
_____
_____

Detail what happens in this part of the story. Describe your protagonist's and antagonist's actions, thoughts, feelings.

_____
_____
_____
_____
_____
_____
_____
_____

Activity 9:
Getting Your Tale onto the Screen

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15-20 minutes

Materials Needed
ADD.TEXT.SAMPLE and ADD.TEXT (on data disk)
Overhead or PC Viewer displaying MY.TEXT and BLANK.LINE code
Logo Task Card 1
Note: For those activities needing task cards, place one card beside each machine. You might want to copy the cards onto heavier "card stock" paper and laminate them.

Introduce Activity

1) Load ADD.TEXT.SAMPLE.
2) Run SAMPLE.
3) Display the MY.TEXT procedure or display overhead of the code.
4) Demonstrate how to insert text between the brackets in a procedure after the PRINT command.
5) Demonstrate how to delete unwanted lines and spaces. (Remove unwanted PRINT or BLANK.LINE statements using Delete key or Open-Apple-6 at the front of the sentence.)
6) Explain how spaces can be printed between lines using the procedure BLANK.LINE. BLANK.LINE *is a Logo procedure that inserts a blank line.*
7) Run the procedure (MY.TEXT) with the text you just inserted, so the students can see the text printed on the screen.

Teacher Preparation
Be familiar with ADD.TEXT.SAMPLE and ADD.TEXT.

Student Activity
Have the students input the lines of their section of the tale within the brackets of MY.TEXT procedure. Suggest that they think about how they want their tale to look on the screen. Focus their attention on spacing for readability and visual impact. Logo Task Card 1 provides step-by-step instructions

Sharing Perceptions and Ideas
Gather the students together to demonstrate their parts of the tale on the screen. Discuss how they used spacing.

Enrichment: Extended multimedia activity
Using a video recorder, interview the author to determine how they used the elements studied in this unit *(conflict, problems resolved, clear villains and heroes, ordeals for Hero or Heroine).* Interview the author to see what inspired her or his writing. Have the author describe her or his favorite part of the story, then show this part of the story feeding it from the computer screen into the videotape.

Activity 9:
Getting Your Tale onto the Screen

```
TO  MY.TEXT
CT
PRINT [       ]
BLANK.LINE
PRINT [       ]
BLANK.LINE
PRINT [       ]
BLANK.LINE
PRINT [       ]
BLANK.LINE
      .
      .
      .
END

TO  BLANK.LINE
PRINT [ ]
END
```

Activity 9:
LogoWriter Task Card 1

1. Load ADD.TEXT.

2. Name your page..... **NP** "your.name (**RETURN**)

3. Flip to the "flip side."..... Press **Open-Apple F**

4. Edit text..... Type the text of your tale between the brackets in MY.TEXT

   Type the words BLANK.LINE whenever want to insert a blank line.

```
TO MY.TEXT
CT
PRINT [ ]
BLANK.LINE
PRINT [ ]
BLANK.LINE
PRINT [ ]
BLANK.LINE
PRINT [ ]
BLANK.LINE
.
.
END
```

   Delete unnecessary lines.....Press **Open-Apple 6** or **delete** key.

5. Flip back to the front.....Press **Open-Apple F**

6. Save your work .....Type **SAVEPAGE**

7. Run the program to see how your poem looks, edit, and resave if necessary. .....Type **MY.TEXT**
   Edit Flip Side (**Open-Apple F**)

8. Print your screen (optional). .....Type **PRINTSCREEN**

9. Exit.....Press **Esc**

Activity 10:
Adding Stamped Shapes to Your Tale

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15-20 minutes

Materials Needed
ADD.PICS.SAMPLE and ADD.PICS (on data disks)
Overhead or PC Viewer displaying PICTURES code
Shape Chart
Color Correspondence Chart
Coordinate Correspondence Chart
Logo Task Card 2

Teacher Preparation
Be familiar with ADD.PICS.SAMPLE and ADD.PICS.

Introduce Activity
1) Load ADD.PICS.SAMPLE.
2) Run SAMPLE.
3) Display overhead of the code or display code with PC Viewer.
4) Demonstrate how to use the PICTURE procedure by editing the numbers after PICTURE
   a) Change the first number (shape number). Explain the shape chart.
   b) Change the next two numbers (coordinates for the shape). Explain the coordinate chart.
   c) Change the third number color number. Explain the coordinate chart.
   d) Run SAMPLE again.
5) Continue to edit this procedure until students are ready to edit their own.

Note: The students will not need to use the SPACES procedure until the next activity.

Student Activity
Have students add colored shapes to their tales by adding the PICTURE procedure to their text. procedure. Suggest that they think about how they want their part of the tale to look on the screen. Focus their attention on spacing, shapes, and color for readability and visual impact. Logo Task Card 2 provides step-by-step instructions.

Sharing Perceptions and Ideas
Gather students together to demonstrate their parts of the tale on the screen. Discuss how they used the color and placement of the shapes to attract the audience's attention.

Activity 10:
Adding Shapes to Your Tale

```
TO  SAMPLE.TALE
BLANK.LINE
PRINT [It is a dark, stormy night. Your
    cat is slinking quietly around the
    room.]
.
.
.
PICTURE 2 [-20  50] 2
PICTURE 2 [-40  50] 1
PICTURE 2 [0  50] 4
PICTURE 3 [0 -25] 2
PICTURE 20 [50 -68] 1
PICTURE 23 [90 -70] 1
PICTURE 23 [75 -75] 1
END

TO PICTURE :SHAPE.NO :WHERE :COLOR.NO
SETC  :COLOR.NO
PU
SETPOS  :WHERE
PD
SETSH  :SHAPE.NO
STAMP
END
```

Activity 10:
LogoWriter Task Card 2

1. Load your tale.

2. Load ADD.PICS into your tale.* ----------Type **Load "ADD.PICS**

3. Move up to edit.----------Press **Open-Apple U**

4. Add pictures to your tale. ----------Add numbers after **PICTURE** to:
   using the **PICTURE** procedure
   wherever you would like a picture
   to appear.
   - Select shape number
   - Select spot on screen you would like to place shape
   - Select color number

```
PICTURE insert shape # [insert coordinates] insert color #
```

5. Flip back to the front. ----------Press **Open-Apple F**

6. Save your work.----------Type **SAVEPAGE**

7. Run your program to see how ----------Type **SEE.TALE**
   your poem looks, edit, and resave if
   necessary.

8. Print your screen (optional).----------Type **PRINTSCREEN**

9. Exit.----------Type **Esc**

* If you have not typed in a tale, refer back to Task Card 1.

Activity 11:
Rebus—Replacing Words with Shapes

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15-20 minutes

Materials Needed
REBUS.SAMPLE (on data disk)
Overhead or PC Viewer displaying REBUS.SAMPLE code
Shape Chart
Color Correspondence Chart
Coordinate Correspondence Chart
Logo Task Card 3

Teacher Preparation
Be familiar with the REBUS.SAMPLE program.

Introduce Activity
1) Load REBUS.SAMPLE. RUN SAMPLE.
2) Display PART1 code, or use PC Viewer.
4) Demonstrate how to add spaces to the text to allow room for the stamped picture.
   Type SPACES followed by the number of spaces needed. Show where this occurs in PART1, change the number of spaces in this procedure as an example.
5) Review how to add shapes to the text.
   Type PICTURE followed by as series of numbers that represent shape number, Cartesian coordinate numbers and color number. Demonstrate by changing some of the numbers in PICTURE.
6) Show students that by using PRINT, the cursor moves to the next line. By using INSERT, the cursor stays on the same line.
   For example, if your tale read PRINT [Twinkle twinkle little star] and you wanted to add a shape after the first twinkle, your code would look like:
   INSERT [Twinkle]
   SPACES 10
   PICTURE # [# #] #
   PRINT [twinkle little star]

Student Activity
Have students add colored shapes in place of words in their tales. Suggest that they think about how they want their tale to look on the screen. Focus their attention on spacing, shapes and color for readability and visual impact. Logo Task Card 3 provides step-by-step instructions.

Sharing Perceptions and Ideas
Gather students together to demonstrate their tales on the screen. Discuss how they used the color and placement of the shapes to attract the audience's attention.

Activity 11:
Replacing Words with Shapes

```
TO  PART1
BLANK.LINE
INSERT  [It  is  a  dark,  stormy
   night.  Your]
SPACES  5
PICTURE  21  [97  76]  1
PRINT  [is  slinking  quietly
   around  the  room.]
PICTURE  2  [-20  50  ]  2
PICTURE  2  [-40  50  ]  2
PICTURE  2  [0  50  ]  2
BLANK.LINE
BLANK.LINE
PRINT  [Your  are  just  about  to
   sit  down  to  read,  when  you
   hear  a  knock  at  the  door.]
BLANK.INE
PRINT  [You  certainly  aren't
   expecting  anyone.]
BLANK.LINE
END
```

Activity 11:
LogoWriter Task Card 3

1. Load your tale.	
2. Flip to the "flip side."	Press **Open Apple F**
3. Edit MY.TEXT. Add spaces where shapes will go.	Add **SPACES** followed by the number of spaces you wish inserted. Adjust your text using INSERT and/or PRINT.
Add pictures.	Type PICTURE followed by the: Shape Number Coordinates of shapes (between brackets) Color Number
4. Flip back to the front.	Press **Open-Apple F**
5. Save your work.	Type **SAVEPAGE**
6. Run your program to see how your poem looks. Edit if necessary.	Type **SEE.TALE**
7. Print your screen (optional).	Type **PRINTSCREEN**
8. Exit.	Press **Esc**

Activity 12:
Adding Pausing (WAIT) to Your Tale

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15-20 minutes

Materials Needed
PAUSING.SAMPLE (on data disk)
Overhead or PC Viewer displaying PAUSE.IT code
Logo Task Card 4

Teacher Preparation
Be familiar with PAUSING.SAMPLE and the WAIT command (WAIT 20 = 1 second).

Introduce Activity
1) Load PAUSING.SAMPLE.
2) Run SAMPLE.
3) Display overhead of the PART1 code or display code with PC Viewer.
4) Demonstrate the WAIT command by putting different numbers after WAIT command.
5) Demonstrate adding pausing between the sentences.
6) Demonstrate adding pausing within sentences.
   For example: PRINT [TWINKLE, TWINKLE, LITTLE STAR] becomes

```
INSERT [TWINKLE]
WAIT 20
INSERT [TWINKLE]
WAIT 20
PRINT [LITTLE STAR]
```

Student Activity
Have students add pausing to their tales using the WAIT command followed by a number. Suggest that they think about how they want others to read their tale and adjust the pausing to this idea. Logo Task Card 4 provides step-by-step instructions.

Sharing Perceptions and Ideas
Gather students together to demonstrate their tales on the screen. Discuss how they used pausing in combination with spacing, coloring, and shape placement to focus the attention of the audience.

Activity 12:
Adding Pausing To Your Tale

```
TO  PART1
BLANK.LINE
INSERT  [It  is  a  dark,]
SPACES  1
WAIT  10
INSERT  [stormy  night.  Your]
SPACES  5
PICTURE  21  [97  76]  1
INSERT  [is  slinking  quietly]
WAIT  20
SPACES  1
PRINT  [around  the  room.]
PICTURE  2  [-20  50  ]  2
PICTURE  2  [-40  50  ]  2
PICTURE  2  [0  50  ]  2
BLANK.LINE
BLANK.LINE
INSERT  [Your  are  just  about  to
   sit  down  to  read,]
WAIT  20
SPACES  1
PRINT  [when  you  hear  a  knock
   at  the  door.]
BLANK.LINE
PRINT  [You  certainly  aren't
   expecting  anyone.  You  are
   not  sure  whether  to]
BLANK.LINE
END
```

Activity 12:
LogoWriter Task Card 4

1. Load your tale.	
2. Flip to the "flip side."	Press **Open-Apple F**
3. Insert pausing whenever appropriate.	Type **WAIT** followed by a **number**.
4. Flip back to the front.	Press **Open-Apple F**
5. Save your work.	Type **SAVEPAGE**
6. Run your program to see your poem. Edit if necessary.	Type **SEE.TALE**
7. Print your screen (optional).	Type **PRINTSCREEN**
8. Exit.	Type **Esc**

Activity 13:
Adding Animation to Your Tale

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15-20 minutes

Materials Needed
MOVING.SAMPLE and MOVING (on data disk)
Overhead or PC Viewer displaying MOVE.ONE code
Shape Chart
Color Correspondence Chart
Coordinate Correspondence Chart
Logo Task Card 5

Teacher Preparation
Be familiar with MOVING and MOVING.SAMPLE.

Introduce Activity
1) Load MOVING.SAMPLE.
2) Run SAMPLE. Ask students to guess what types of numbers would be required in order to animate *(starting position, ending position, number of steps, size of steps, [shape number, and direction.])*
3) Display overhead of the code or display code using PC Viewer.
4) Discuss the numbers needed to use MOVE.ONE.
5) Show students how to edit MOVE.ONE to add moving shapes to their text .
   Add starting position numbers (see Coordinate Chart, page 155).
   Add direction the shape will move (0° to 360°).
   Add shape number (see Shape Chart, page 157).
   Add color number (see Color Chart, page 155).
   Add size of the step of the shape (1step = 1 pictel).
   Add length of the pause between steps (WAIT 20 = 1 second).
   Add number of steps the shape will take (268 steps across the screen, 168 steps from the bottom).
6) As a class, continue to edit this procedure until students are ready to create their own.

Student Activity
Have students add moving shapes to their tales. Discuss how animation changes the way you read the tale and how you feel as you read the tale. Logo Task Card 5 provides step-by-step instructions.

Sharing Perceptions and Ideas
Gather students together to demonstrate their tales. Discuss how they added animation in combination with pausing, spacing, coloring and shape placement to focus the attention of the audience. Invite another class to show your work.

```
TO  MOVE.ONE  :START  :DIRECTION
    :SHAPE.NO
    :COLOR.NO
    :STEP
    :PAUSE
    :HOW.MANY
PU
SETPOS  :START
SETH  :DIRECTION
SETSH  :SHAPE.NO
SETC  :COLOR.NO
REPEAT  :HOW.MANY  [FORWARD
    :STEP  WAIT  :PAUSE]
END
```

For the turtle you would type:

```
MOVE.ONE  [80  5]  270  0  2  2  10
    4 0
```

Activity 13:
LogoWriter Task Card 5

1. Load your tale.	
2. Load MOVE.ONE into your tale.	Press **Open-Apple U**
3. Move to the edit window.	Type **LOAD "MOVING**
4. Add animation to MY.TEXT.	Type **MOVE.ONE** within MY.TEXT procedure: Add starting position (within brackets) Add direction number Add shape number Add color number Add size of each step Add length of a pause between steps Add number of steps shape will take

```
MOVE.ONE [# #] # # # # #
```

5. Flip back to the front.	Press **Open-Apple F**
6. Save your work.	Press **SAVEPAGE**
7. Run your program. Edit if necessary.	Type **SEE.TALE**
8. Print your screen (optional).	Type **PRINTSCREEN**
9. Exit.	Press **Esc**

Activity 14:
Page Turner (optional)

Suggested Time Units
Introduce Activity: 10 minutes
Student Activity: 10-15 minutes
Sharing Perceptions and Ideas: 5-10 minutes

Materials Needed
TURNING.SAMPLE, TURNING, and PAGE.2 (on data disk)
Overhead or PC Viewer displaying TURN.IT code
Logo Task Card 6

Teacher Preparation
Be familiar with TURNING and TURNING.SAMPLE.

Introduce Activity
1) Load TURNING.SAMPLE.
2) Run SAMPLE. (It will link with Page.2 when you press RETURN.)
3) Get TURNING.SAMPLE page again (GP "TURNING.SAMPLE.) Display overhead of the TURN.IT code or display code (In TURNING.SAMPLE) with PC Viewer.
4) Demonstrate how to allow for multiple pages (*add TURN.IT to the last line of the procedure*).
5) Demonstrate how to link pages (*add the new page name beginning with quotes after the command GETPAGE in TURN.IT procedure*).

Student Activity
Have students who need multiple pages add this code to their sections of the tale. Logo Task Card 6 provides step-by-step instructions. Make sure they have their next pages created before adding TURN.IT.

Sharing Perceptions and Ideas
Gather students together to demonstrate their pages of the tale. Discuss flow of the pages. Might there be other places to separate the text?

Activity 14:
Turning the Page

```
TO  SAMPLE.TALE
BLANK.LINE
INSERT  [It  is  dark,]
SPACES  1
WAIT  10
.
.
.
BLANKLINE
TURN.IT
END


TO  TURN.IT
PRINT  []
REPEAT  8  [INSERT  CHAR  32]
INSERT  [PRESS  RETURN  TO
   CONTINUE]
IGNORE  READCHAR
GETPAGE  "ANY.NAME.YOU.WANT
END
```

Activity 14:
LogoWriter Task Card 6

1.	Load your tale	
2.	Load TURNING into your tale.	Type **LOAD "TURNING**
3.	Move to the edit window.	Press **Open-Apple U**
4.	Add page turning procedure into your MY.TEXT procedure.	Type **TURN.IT** on the last line of MY.TEXT.
5.	Add where the program will go next.	Type the name of the page that the program will go to after the command **GETPAGE "** in the TURN.IT procedure.
6.	Flip back to the front.	Press **Open-Apple F**
7.	Save your work.	Press **SAVEPAGE**
8.	Run your program. Reload/Edit if necessary.	Type **SEE.TALE** To reload, type GP "Your.file.name
9.	Print your screen (optional).	Type **PRINTSCREEN**
10.	Exit.	Press **Esc**

Activity 15:
Branching Out

Suggested Time Units
Introduce Activity: 15 minutes
Student Activity: 15-20 minutes
Sharing Perceptions and Ideas: 15-20 minutes

Materials Needed
BRANCH.SAMPLE and BRANCH (on data disk)
Overhead or PC Viewer displaying BRANCH.IT code
Logo Task Card 7

Teacher Preparation
Be familiar with BRANCH and BRANCH.SAMPLE programs.

Introduce Activity
1) Load and run BRANCH.SAMPLE.
2) Reload BRANCH.SAMPLE (GP "BRANCH.SAMPLE).
3) Display overhead of the code or the display code on the PC Viewer.
4) Show students how to edit BRANCH to connect their piece of the tale to the others.
    a) Add BRANCH.IT to the final line of their text procedure.
    b) Type in text to BRANCH.IT to display the choices.
    c) Edit CHOOSE to match choices with page names.

Note: You may need to add or delete the number of choices.

Student Activity
Have students add sentences to their pages that help branch their piece to the next piece. Logo Task Card 7 provides step-by-step instructions. Make sure students have typed in the new pages that will correspond to the choice paths.

Sharing Perceptions and Ideas
Gather students together to demonstrate the tale. Discuss what they liked about working cooperatively on a tale. Invite another class to read the tale(s).

Activity 15:
Branching to Different Paths

```
TO  PART2
BLANK.LINE
.
.
.
PRINT  [Will  you  :]
BRANCH.IT
END


TO  BRANCH.IT
PRINT  [1.    ]
PRINT  [2.    ]
PRINT  [3.    ]
CHOOSE  READCHAR
END

TO  CHOOSE  :ANSWER
IF  :ANSWER  =  1  [GETPAGE  "    ]
IF  :ANSWER  =  2  [GETPAGE  "    ]
IF  OR  :ANSWER  ,0  :ANSWER  >3
   [(TYPE  [Choose  1  or  2
   only]  CHAR  13)  CHOOSE
   READCHAR]
END
```

Activity 15:
LogoWriter Task Card 7

1. Load your tale.

2. Load branching procedures.
   Type **LOAD "BRANCH**

3. Move up to edit window.
   Press **Open-Apple U**

4. Add branching procedures into MY.TALE procedure.
   Type **BRANCH.IT** on the last your line of MY.TALE (You might need to replace TURN.IT.)

5. Edit BRANCH.IT to match your tale.
   Insert the choices between the brackets and after the PRINT [1.

```
TO BRANCH.IT
PRINT [1.  ]
PRINT [2.  ]
PRINT [3.  ]
CHOOSE READCHAR
END
```

6. Edit CHOOSE procedure to determine exact path.
   Insert the names of the pages that correspond to each choice after the command **GETPAGE**

```
TO CHOOSE :ANSWER
IF :ANSWER = 1 [GETPAGE "  ]
IF :ANSWER = 2 [GETPAGE "  ]
IF :ANSWER = 3 [GETPAGE "  ]
.
.
END
```

7. Flip back to the front.
   Press **Open-Apple F**

8. Save your work.
   Press **SAVEPAGE**

9. Run your program.
   Reload and edit if necessary.
   Type **SEE.TALE**

10. Print your screen (optional).
    Type **PRINTSCREEN**

11. Exit.
    Press **Esc**

References

Boone, R. (1989). *Teaching process writing with computers*. Oregon: ISTE.

Mahon, J. C. (1968). *The first book of creative writing*. New York: Franklin Watts, Inc.

Plagemann, B. (1971). *How to write a story*. New York: Lothrop, Lee & Shepard Co.

Getting Started

1) Put in your LCSI LogoWriter disk into Disk Drive 1.
2) Turn on your computer and monitor.
3) Press RETURN when the screen instructs you to do so.
4) The Contents page will appear.
5) Remove the LogoWriter disk.
6) Put in the Wacky Words disk.
7) Press Esc for the Wacky Words Contents page.
8) Use the arrows to move the highlighting bar to the program you wish to select. Press RETURN.

Getting Started Using LogoWriter 2.0

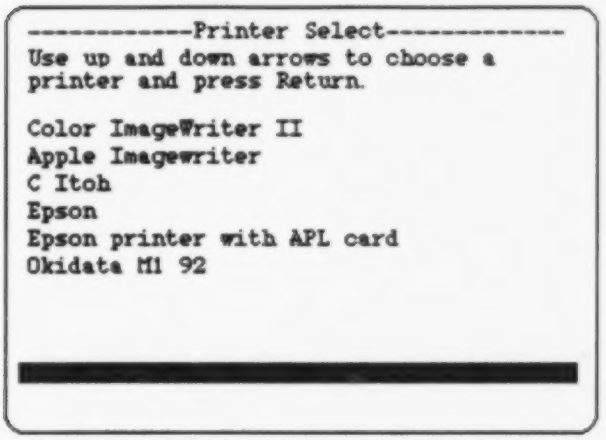
The following is an exerpt from *Introduction to Programming Using LogoWriter* by Sharon Yoder. Reprinted with permission by the International Society for Technology in Education, Eugene, Oregon. Copyright © 1991 ISTE.

If your are using a recent version of LogoWriter, then you do not need to use a master disk to configure your LogoWriter master disk for a printer. You can find out the version number by typing

SHOW .VERSION

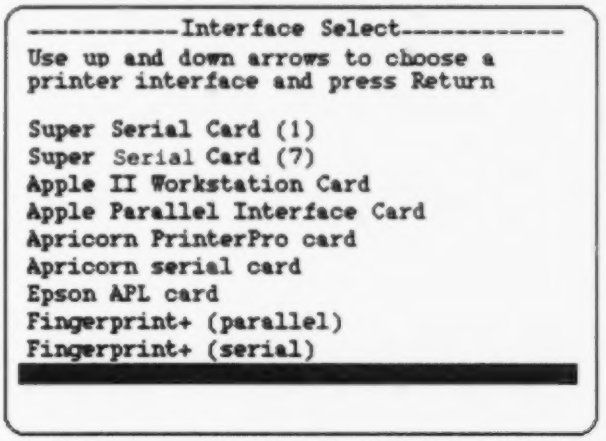
Don't forget the period before the word "version." If you have an Apple version with number lower than 2.03, call LCSI (1-800-321-5646) for a free upgrade.

To get started with the Apple IIe/IIc version, put your LogoWriter language disk in the disk drive and start your computer. Immediately hold down the "Open Apple" key. After a good bit of whirring by the disk drive, a screen allowing you to choose a printer appears. If you are using an Apple computer, you see:



Use the arrow keys to select the printer you are using. Then press Return/Enter.

Next, a menu that allows you to select an interface card appears. Again, if you are using an Apple IIe or IIc computer, you see:



In some cases this list is quite long. You can scroll down the list using the arrow keys. When you find the interface card for your computer, press Return/Enter. After some more whirring by the disk drive, you will see the usual LogoWriter introductory screen. The disk in your disk drive is now configured for the printer and card that you selected.

If you are using the Apple GS version of LogoWriter, start LogoWriter and select the page SETUP.PRINTER. Type the word associated with your printer to configure your disk. If you are using the built-in printer port or your printer card is in slot 1, press Esc to return to the Contents Page. If you have a printer card in a different slot, type SETPRINTERSLOT *slotnumber* to change the slot number used.

If you are using IBM LogoWriter version 2.0, then there are a number of batch files that you run from DOS to set up your printer. You'll need to see your documentation to know which file to use for your particular combination of interface card and printer.

Checking Your Printer

Finally, you need to check your newly configured disk to see if it prints correctly. When you have the LogoWrite introductory page on the screen, press Return, and select NEW PAGE from the Contents page.

Now type

REPEAT 4 [FORWARD 50 RIGHT 90]

A square should appear on your screen. Next press the UP keys. Then type several lines of text without pressing Return. For example, you might type

```
This is a test to see if my printer is working correctly. If your printer
configuration is not working correctly,
```

Now, press the DOWN keys. Type PRINTSCREEN. A picture should appear including the text you typed (in large letters) and the square. Next type PRINTTEXT. The text should appear exactly as it is on the screen (in 40 columns), but double spaced. Finally; type PRINTTEXT80. The text should now appear double spaced, but 60 characters wide.

If any of the previous tests do not work correctly, check your configuration again. If nothing is wrong, call Logo-Writer technical support at 514-331-2791.

LogoWriter Reference Card

Loading A Page
Go to the Contents page.
Use the arrow keys to move the highlighting bar to your selection.
Press RETURN.

Saving a Page
Name your page: Type NP followed by a quote and a name NP "any.name.you.wish (note that words are separated by periods, not spaces).

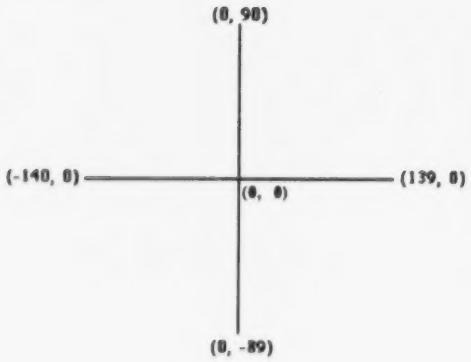
Printing a Page
Type PRINTSCREEN in the command center while viewing the page.

Returning to the Contents Page from a LogoWriter Program
Press Esc.

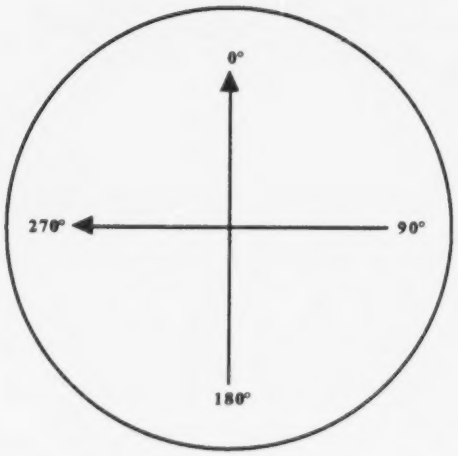
Correcting a Typing Mistake
Backspace—erases the letter to the left.
Open-Apple 6—erases the whole line of words.

Coordinate Correspondence Chart

(SETPOS)



(SETH)



Color Chart (SETC)

0 = Black
1 = White
2 = Green
3 = Violet
4 = Orange
5 = Blue

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INTERMEDIATE

PRIMARY

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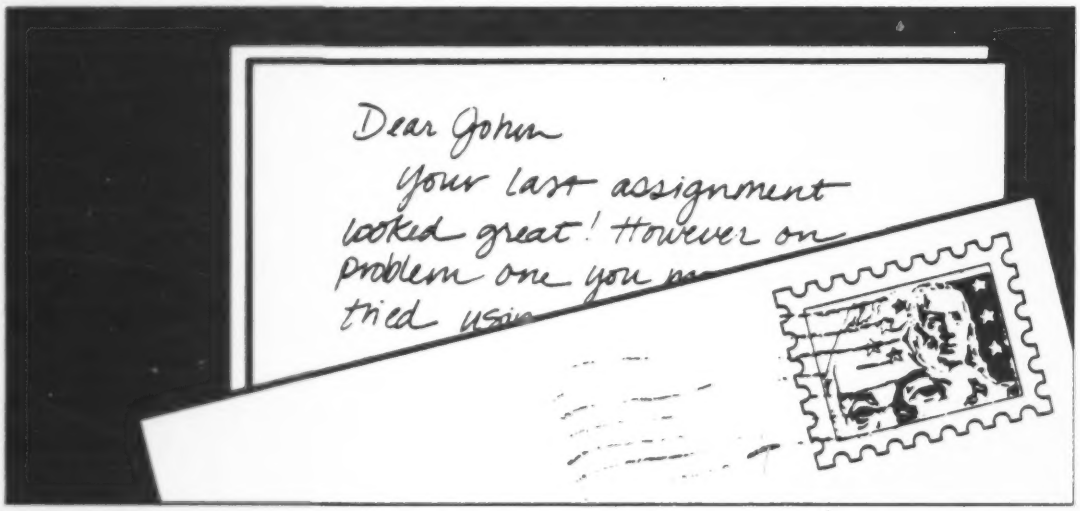

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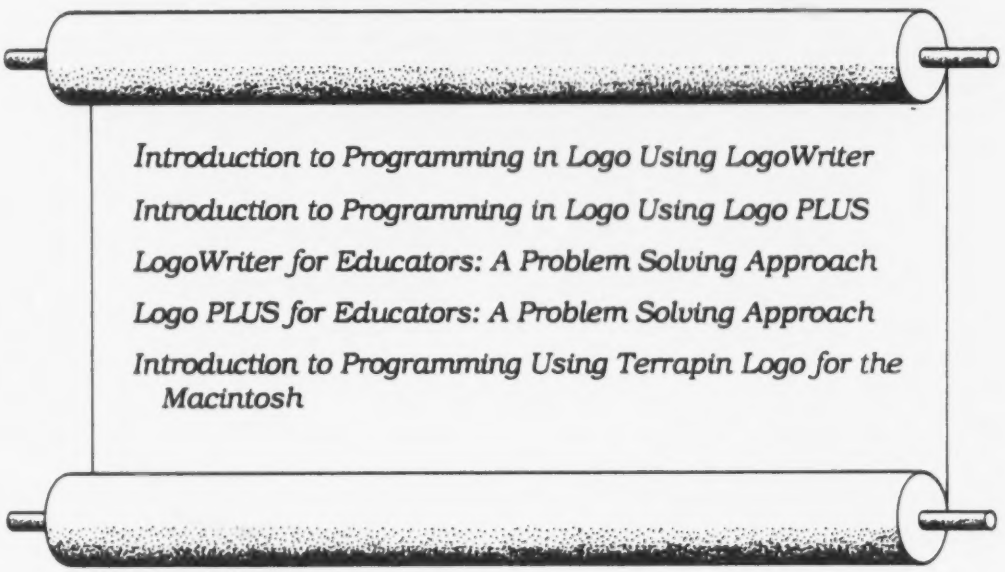
Look at our Logo list!



Introduction to Programming in Logo Using LogoWriter

Introduction to Programming in Logo Using Logo PLUS

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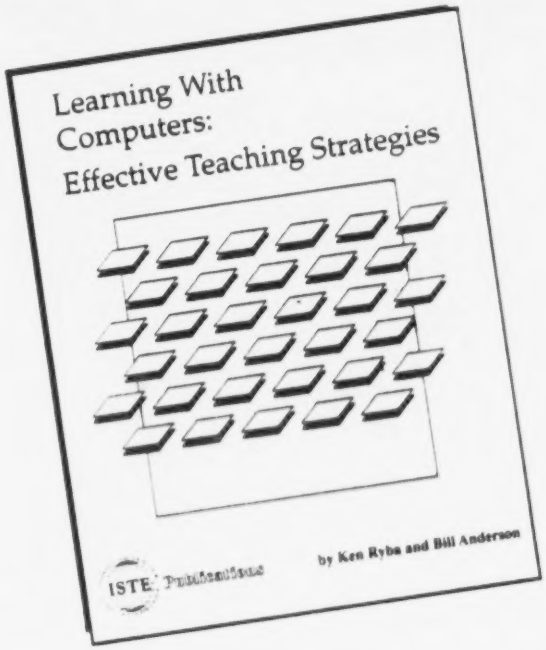

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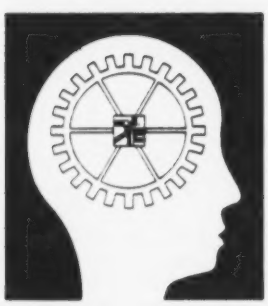

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By Ellen Siegel
160 pages, 1 Data Disk
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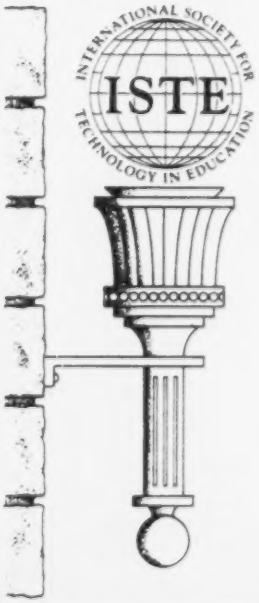

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